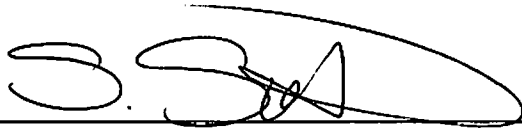


ELITNAURYARAIT QANERYARAMTA QULIRATGUN: TEACHINGS OF OUR
LANGUAGE THROUGH STORYTELLING

By Rosalie Lincoln

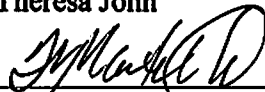
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**ELITNAURYARAIT QANERYARAMTA QULIRATGUN: TEACHINGS OF OUR
LANGUAGE THROUGH STORYTELLING**

**A
PROJECT**

**Presented to the Faculty
of the University of Alaska Fairbanks**

**in Partial Fulfillment of the Requirements
for the Degree of**

MASTER OF ARTS

By Rosalie Lincoln, B.Ed.

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Abstract

My master's project, *Elitnauryarait Qaneryaramta Quliratgun* (Teachings of Our Language Through Storytelling) connects two different ways of teaching and learning Yugtun in a first grade classroom setting. I used the PACE model (English western schooling), which is a story-based approach to support language development. I picked one of the local *quliraq* (old traditional oral story) told in Yugtun language. *Quliriyaraq* (way of Yup'ik storytelling) is one of the important teaching tools that tells stories in a natural way. This *Quliriyaraq* project is culturally relevant (rich in authentic language and cultural background knowledge) and my Yup'ik students were so engaged and motivated. Instruction using the PACE model enhanced students' motivation by using a grammatical feature or a language structure from the story and learning it in a meaningful way. Other aspects that connect to my project are Multiliteracies (meaning-making modes that make learning and teaching literacy effective) and Funds of Knowledge (acquired knowledge from home). Authentic assessments are also included for a traditional oral story into a western education classroom, which are culturally relevant and appropriate in a school. This is one way to maintain our strong and powerful language through our school's bilingual programs. This project can very well serve new Yugtun language teachers, especially in bilingual program schools.

Elitnauryarait Qaneryaramta Quliratgun

Teachings of Our Language through Storytelling

(PACE Model and *Quliriyaraq*)

by

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Artist: Katie Curtis

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My Teaching Context

I am a bilingual Yup'ik elementary teacher in my community, *Nunakauiyaq* (Toksook Bay). I teach first graders in a Dual Language Enrichment (DLE) program for the Lower Kuskokwim School District (LKSD). When I began working in our local Bureau of Indian Affairs (BIA) elementary school back in 1974, my first position was a teacher aide. Over the years, our principal subsequently moved me around to different positions and duties, but I gained a stronger recognition as an aide in a classroom. As I worked I took University of Alaska Fairbanks (UAF) classes and received an associate degree in 1987 followed by certification in 1992 through LKSD's Career Ladder Program (this program was available to LKSD's teacher aides who had already gained 60+ credits and helped those aides pursue their teaching certificate).

Description of my location/community

Nunakauiyaq (Toksook Bay), is a remote Yup'ik village located in the southwestern coastal region of central Alaska on Nelson Island (*Qahuyaarmiut* in Yugtun) in the Bering Sea. The population is now roughly around 620. It is the most recent establishment on the Island of the three villages on the island (the other two villages are *Negtemiut* (Nightmute) and *Tumuneq* (Tununak)). Nightmute's local government decided it would be best to create a permanent village with room for future expansion that Nightmute was lacking and established a school where children could receive a full-time education. A little more than half of Nightmute's population moved to *Nunakauiyaq*. Before the move, *Negtemiut* families used to start moving to their summer fish camp *Umkumiut* (Umkumute) around April before school officially ended in order to avoid the ice break up in the river and bay.

Nunakauiyaq only has a Roman Catholic church because (Catholic) missionaries were the ones to introduce Christianity to *Qahuyaarmiut* and its neighboring villages. Gradually intermarriages between residents of *Nunakauiyaq* and other villages or outsiders from the lower 48 states began to occur. At the present time, there are a few residents, most of which are young adults, who have been converted to another religion from Catholicism.

Subsistence fishing in *Qahuyaarmiut* is mainly from herring fish at the beginning of summer. Herring is caught in abundance in our coastal area for winter food and there are various ways to prepare herring, more than any other kind of fish (halibut, salmon, whitefish, lush, flounders, tomcod, blackfish, needlefish, etc.). Herring brings us *elquat* (herring eggs on kelp), *imlaucuat* (dried eggs taken out from their stomach), *egamaarrhuut* (half-dried), *ullipengayiit* (filleted), *kinerneret* (non-fat dried), and *ninamayuuut* (fat herring in seal oil). The Bering Sea also provides us marine mammals such as beluga, walrus, and about five different types of seals. Seal-hunting season is usually the whole winter to spring time. The seals not only provide the people food but also clothing and income (skin). Migrating geese and seabirds that come here in spring to breed during the summer, are also hunted for subsistence (as well as ptarmigans that dwell here year round). Large land animals include the musk oxen that were imported from Nunivak Island (a nearby island about 30 miles southwest of our island). Recently moose have been migrating in larger numbers and hunters are catching them right from the island rather than traveling a distance to the mainland. Uncommonly, there also have been wolves seen and caught that have never been in existence in my generation. Elders

have told stories of herding caribous (reindeer) and wolves being around to prey on caribou (reindeer) herd.

Edible plants such as wild spinach, wild celeries, beach greens, labrador tea, and five types of berries (salmonberries, blackberries, blueberries, cranberries, and raspberries) are picked and gathered for food during the summer. Mouse food (roots of certain plants gathered by mice) is also gathered in fall. Medicinal plants are gathered by people who prefer to use alternatives to clinical medicines or prescriptions.

Modern transportation by plane, snowmachine, etc., in *Nunakauiyaq* is quite common. Some of our ancestral ways of traveling were by walking, *qayaq* (kayak), and *qimugcetaaq* (dog-sled). Although modern transportation in Toksook is common, people have expressed feeling refreshed when they use traditional ways of traveling such as walking. *Tumneq* is about 7 miles from *Nunakauiyaq* and *Negtemiut* is about 14 miles away. During the summer season, transportation on water is by 18-foot aluminum boats with outboard motors and commercial fishing boats, and four-wheelers (ATVs) are used on land. During winter, snow-machines and ATVs (depending on snow condition) are used for transportation.

Last but not least, the *Nunakauiyaq* community still practices two traditional celebrations, *Yurarpak* (eskimo-dancing that celebrates children's first-catch where surrounding villages are invited) and *uqiquq* (women's seal-party thrown specifically to celebrate the men's first bearded seal of the season). Another important component of our identity and well-being is the knowledge of elders, *qanruyutait* (ways of teaching values) (John, 2010; Wyman, 2012). The most important part of our identity as central Yup'ik

people of Alaska is our Yugtun language, as I am about to discuss in the following section.

Our Yugtun language and its status

Nunakaulyaq predominantly has a Yugtun speaking population. Elders in their eighties and older only speak Yugtun. Elders in their seventies speak limited English in which they use to communicate with non-speakers of Yugtun. The majority of people under the age of 70 have completed high school and are bilingual speakers. Yugtun speakers around the range of 40 and under are comfortable but have different or have changes in the Yugtun postbases and endings. Our elders say that they are “*puqlianateng*” (are not proficient) or “*alarqaqluteng*” (making mistakes) according to the authenticity of the language they (elders) only know and speak. Children are entering Kindergarten mostly speaking Yugtun, although in an average class with fourteen students, there will likely be one to three who mostly speak English.

A number of intermarriages from English-dominant speaking communities and *Kass’at* (outsiders) have become part of the community since the mid 1970s. In the last few years, some *Nunakaulyaq* residents have married residents of other villages who do not speak their native languages. These couples now live in *Nunakaulyaq* and speak to their children in English. Also, I know some of the incomers have begun to speak or have chosen to learn to speak Yugtun, and as the result, their children are speaking Yugtun as well. Overall, there is evidence of language shift, and it is becoming apparent that our young generations are mixing their second language (English) with Yugtun in *Nunakaulyaq*, and neighboring villages have the majority of children speaking in English and very little Yugtun.

Description of Nelson Island School and the educational model being used

Nelson Island School (NIS) is one of LKSD's 27 sites and has an estimate of 200 students from Kindergarten through 12th grade. The Dual Language Enrichment (DLE) model of Gómez & Gómez brothers (see <http://dltio.us/3.html>) is implemented at some LKSD sites, including *Nunakanyaq* where the program is in its fourth year. This is a 50/50 model in which instruction is conducted in Yugtun and English equally. The grade levels implementing DLE are Kindergarten through fourth grade. Fifth grade up to high school are mainstream English classrooms with 45 minutes to one hour of *Yunyaraq* class that teaches our Yup'ik culture and language. LKSD's mission statement and the NIS mission statement are clearly similar in terms of supporting our Yup'ik language and culture:

Lower Kuskokwim School District Mission Statement:

The mission of the Lower Kuskokwim School District is to ensure bilingual, culturally appropriate and effective education for all students, thereby providing them with the opportunity to be responsible, productive citizens (<http://www.lksd.org/lksd/>).

Nelson Island School Mission Statement:

The mission of the Nelson Island Schools and community is to ensure that students master basic academic, cultural, and vocational skills, become fluent in both Yup'ik and English, and demonstrate self-esteem, self-confidence, self-reliance and the necessary life skills that enable them to be successful. (<http://www.lksd.org/toksook/>).

Identification of the grade level(s) this project is meant to serve

My master's project focuses on the Yup'ik first grade level because I have been teaching that grade level for many years. Traditional storytelling, as with any other cultural stories, can be implemented at any grade (kindergarten and upper grade) level with adjustments in literacy components such as simplifying or adding more complex or challenging activities. This project can very well serve new Yugtun language teachers, especially in bilingual program schools.

Discussion of my own positionality

I am a Yup'ik life-time resident of *Qaluyaarmiut* of *Negtemiut*, and my family was part of the group that moved from *Negtemiut* to establish the new village of *Nunakaunyak*. I come from a large family of seven sisters (including myself) and younger three brothers (one was deceased at the age of eight and the other brother was adopted by my paternal aunt but unfortunately was deceased as a young adult and therefore we only have one brother who now lives in Anchorage). I have an elderly *aanaq* (mother) who speaks only Yugtun but understands a little bit of basic communicational English. *Aataka* (My father) recently died of cancer. My parents were my valuable resources in my whole teaching career and still are to this day. I am a fluent and proficient speaker of both Yugtun and English. I grew up speaking only in my Indigenous language. For all of my schooling, from Kindergarten through high school, my teachers only spoke English. The dual language model in some ways reminds me of my childhood language learning where my interlocutors were my parents for Yugtun as my first language and my teachers for English as my second language. Each language was contained, English spoken in a classroom and Yugtun in my home and community.

I am married to a wonderful man who also is a life-long resident of *Qahyaarmiut* from *Tumuneq*, and we have four grown children who are all are less proficient in Yugtun than I am. My oldest daughter lives in North Carolina and is married to a *kass'aq* military man. They have two children to whom she speaks in Yugtun, but they are English speakers. My oldest son and his partner live in Bethel and are raising three children. The first two children are attending Ayaprun Immersion School, which is a Yugtun charter school. We also have a daughter who resides in Anchorage and has a *kass'aq* husband. This daughter and her husband each have their own two children. I encourage all of them to keep speaking to their children in Yugtun. Our fourth child still lives with us and speaks Yugtun quite well and is an avid subsistence hunter.

As a community member I have been an asset to our bilingual program. Since 1974, I have intermittently taught and worked in my language. I took a year off when I had my first child and then another year off in 1977-1978 to attend Kuskokwim Community College as a full-time student. I have worked as a special education aide, a librarian to set up a new elementary library, and I was picked to teach a second grade class when our school was short in certified teachers.

I took part in creating and developing Yugtun materials for LKSD (Siekmann et.al, 2013). I have been a participant in LKSD's bilingual summer institutes and have been involved in creating several children's books in Yugtun. The last of my book making was with the *Piciryaramta Elicungcallrat* grant (*Airrartua*, *Wiinga Ilanka-Ilu*, and *Petugtaryaraq*). I have been part of developing the *Yunyaraq* curriculum for 5th through 12th grade.

Why have I taken on this project? To be truthful, I was convinced by my colleague and working partner and the *Improving Alaska Native Education through Computer Assisted Language Learning (ANE CALL)* grant program description. I believe in helping to maintain the community's language and culture, and this is one way I can do that. We need to support our language maintenance to stand strong and powerful through our school's bilingual programs.

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Multilingual Matters.

Literature Review

I am a bilingual Yup'ik elementary teacher in my community, *Nunakauiyaq* (Toksook Bay). I teach first graders in a Dual Language Enrichment (DLE) program for Lower Kuskokwim School District (LKSD) in Yugtun. Children are entering Kindergarten mostly speaking Yugtun. Usually one to three out of the whole class mostly speak English. There has long been a need for more materials and curriculum in the Yugtun language, and I have participated in several efforts to create such materials. I collaborated with other Yup'ik teachers to begin developing a *Yuyyaraq* curriculum for 5th through 12th grade for LKSD. I also participated in LKSD's bilingual summer institutes, where I created several children's literature books in Yugtun. Most recently, I helped create primary grade Yugtun reading materials as part of the *Piciryaramta Elicungcallrat* grant. Despite all these efforts, however, I am still looking for more Yugtun teaching materials and methods for Yup'ik students.

When I entered elementary school, I only spoke Yugtun, and the teacher, who was *kass'aaq* (white person), only spoke English. I remember watching her talking in a foreign language and not understanding what she was saying. What engaged me were the songs, when it was time for art and other hands-on activities, and interacting with other children. I do not remember what I learned about reading and writing in my early years of western schooling. At the time my family lived in a one-room house where everyone spoke only in Yugtun. Instead I remember when I was around the age of six my paternal grandmother *Nalugaralria*, who could not walk and had poor eyesight due to her old age, would give me ready-made *mingqaaq* (grassbasket) for me to weave. I had to sit by her as I practiced how to make *mingqaaq*. Every time I gave her my unfinished *mingqaaq* when I got tired, she would tell me to finish it. I learned to make sure I wove until the

grass-filling ended, and then she would proudly take it and I was free to go. She taught me to finish the work I started. She was very skilled in sewing and knitting at her old age by the time I became aware and observant of my surroundings. Then she taught me tirelessly and was always ready there when I needed help. Summer camp, in *Umkumiut* (Umkumute) was my favorite season where we (children) would spend outdoors playing and interacting among ourselves. We would play *yaariuq* (story-knife telling), *inuguat* (miniature dolls) on the beach, and *keninguaq* (pretending to cook).

My childhood thus involved two very different educations, western and Yup'ik, but in my experience these educations remained distinct and occurred in two different settings. My work as an educator and my current research is an attempt to synthesize these two ways of teaching. The goal is not to remove the western way of knowing but to acknowledge and add the Yup'ik way into the classroom, merging the two ways of knowledge into a redesigned form of education. My method for doing this is *Quliriyaraq* (a Yup'ik way of storytelling – to be explained later), combining the essential Yup'ik tradition of stories as a tool to teach with western pedagogy, such as the story-based PACE model. Specifically, Yup'ik *qulirat* (old traditional stories) contain models of authentic language for Yup'ik students who are now entering the schools with a shifting sense of the language and varying degrees of fluency. My project, *Quliriyaraq*, used a scene from the *quliraq* 'Asriq Tulukaruk' (Mischievous Raven) that has unique dialogue chants and songs, while using a story-based approach to teach language structure and grammar in a meaningful context. My project will use this *quliraq* (traditional old folk tale told by an elder) in a classroom to teach a lesson focusing on how language structure functions of three different singular endings change to dual ending (in which is one of its

kind in Yugtun language) and then to plural form. Essentially, this traditional *quliraq* is a meaningful and culturally relevant way to bring interest and motivation to our students.

My favorite part of such *quliraq* are their unique dialogues by chanting and singing.

In the Yup'ik region of Alaska, over time the language use has been changing and shifting from Yugtun to an increasing use of English; younger generations in our region do not spend as much time with elders who still speak authentic Yugtun language and who still can tell *qulirat* (traditional oral stories), *qanemcit*, and *qanruyutet* (traditional teachings) in the traditional heritage language. John (2010) states,

The *qanruyutet* are traditional educational frameworks that include but are not limited to the *qaneryarat*, *ayuqucirtuutet*, *inerquutet*, *alerquutet*, *elucirtuutet*, *piciryarat*, and *yagyarat*. The Yup'ik tools of *qanruyutet* (advice), *qulirat* and *qanemcit* (oral stories) are... part of the traditional knowledge construction system (p. 38).

John further defines all *qaneryarat*, *ayuqucirtuutet*, *inerquutet*, *alerquutet*, *elucirtuutet*, *piciryarat*, and *yagyarat* as “Words of wisdom that inscribe proper ways of living” (p. 39). Then she separately defines them: *Qaneryarat* (The ways with words), *ayuqucirtuutet* (Wisdom), *inerquutet* (“do not”), *alerquutet* (“how to”), *elucirtuutet* (Directions or instructions), *piciryarat* (Ways of performing critical social practices), and *yagyarat* (Traditional abstinence practices). I will not go into detail to explain purpose or ways of teaching but if you are interested in learning more about them you will be able to find them in her book. Because of all these factors—my early childhood experience in education, the *qulirat*, *qanemcit*, and *qanruyutet* no longer used for teaching, and the language shift occurring over the past two decades in many Yup'ik villages—I immediately connected with the PACE model (see below), *Quliriyaraq* (a way of

storytelling), and the relevance of Multiliteracies and Funds of Knowledge (to be explained later in this paper) into the schools as I am about to share.

This *Quliriyaraq* project brings *quliraq* (an old traditional story) into a Dual Language first grade classroom as a tool to teach Yugtun language structure, incorporating, through the PACE model, an emphasis on meaning over form. This PACE model form of pedagogy has meaning and is comprehensible to my students because of its relevance to their lives, and *quliraq* is one traditional Yup'ik tool of teaching and learning. In the past, western educational models ignored Yup'ik ways of teaching and only focused on reading and writing. The more recent theory of multiliteracies provides a way to go beyond reading and writing to develop a curriculum that is both more meaningful to Yup'ik students and ultimately more effective.

Qulirat have been told orally because our ancestors never had written literacy for thousands of years. Through these *qulirat*, learning took place through various modes. In addition, some *qulirat* were not just for entertainment. As Martin (2008) describes,

Stories are not just for entertainment, but also are the ways through which elements (such as land, animals, climate, skies, waterways, plants, and peoples) express relatedness and identity. Stories represent deep knowledge rather than narrative representation of information, as in many other cultures (p. 62).

Besides just enjoying stories for fun, learning also takes place. In order to comprehend the deeper meaning of the story, teachers and students need to look at vocabulary as well as grammatical structures. That was the focus of my project. The children (listeners) had to have learned extremely good listening skills at a very young age. I have been told by the elders that storytellers would remind children to listen very carefully to the whole story without interrupting the storyteller in order to be able to retell the story in a precise sequence. One of the many elders, *Allirkar* John Alirkar of Toksook Bay, once told me

that when he listened to a storyteller he used to imagine (visualize) the *qulirat* in his mind “*suurcetun*” (like watching a movie). Then he was able to retell the story without much faltering (Alirkar, personal communication, July 2013).

Authenticity: Globally, stories have been the entertainment that interests and motivates people of all ages. Gilmore (2007) expresses how any text, such as the story ‘*Asriq Tuhukaruk*’ used in my master’s project, “is a stretch of real language, produced by a real speaker or writer for a real audience and designed to convey a real message of sort” (p. 98). Many Yup’ik people have heard traditional *qulirat* in some way through our *ciuliat* (ancestors), such as by directly listening to our grandparents. As children, we may have been at the age of awareness, but we still might not remember much. Another way Yup’ik people may have heard *qulirat* is by listening to recorded tapes, videos, and through readings. All of these sources are powerful components of funds of knowledge. *Quliriyaraq* is a great tool to use in the classroom because *qulirat* contain the true heritage language, providing an excellent way to introduce and learn the authentic patterns of language use.

With this understanding of *Quliriyaraq* in mind, I would like to talk about Multiliteracies and Funds of Knowledge as they are intertwined with my project, the PACE model and *Quliriyaraq*. Then I will continue into a discussion of the PACE model and the *Quliriyaraq* project.

Multiliteracies in relation to PACE Model and *Quliriyaraq* (A way of Yugtun Storytelling)



Figure 1 *Cingik*

I thought of a *cingik* (point of land), as figure 1 shows, as a metaphor for the importance of Multiliteracies. It is difficult and dangerous to try to take a shortcut by trying to climb up the steep cliff, walk across, and trying to slide down the other steep cliff of other side of the *cingik*. We have to take a safer path around the edge of the *cingik*, thus taking the longer route to the other side. Learning is not limited to reading and writing (short cut), but learning is more effective with the support of other multimodalities beyond just reading and writing (longer route). Each child has his/her own ways of making meaning, and by providing them those different multimodal resources and activities that are available along the *cingik*, their learning experiences will be improved.

The term Multiliteracies was coined by a group of professionals and experts when they first met in the mid 1990s. This group was called The New London Group (TNLG) and they put together a paper titled ‘Pedagogy of Multiliteracies’ in 1994. They were

concerned about the changes of the world with communication and technology. They argue that because of these changes, the methods of teaching and learning needed to be changed. TNLG redefined literacy as more than reading and writing. “The world was changing, the communications environment was changing, and it seemed to us to follow that literacy teaching and learning would to have to change, as well” (p. 2). Therefore, this provides a rationale not only for using *Quliriyaraq*, but also for using both English and Yugtun in schooling.

Multiliteracies has two dimensions of literacies: multilingual and multimodal. Multilingual is described as having several languages and several dialects of the same language. In my context, students are emergent bilinguals of their ancestral language (Yugtun), and the language of school (English), and a non-standard variety of English called Village English. According to Jacobson (1984),

Many of the grammatical characteristics of Yup'ik-influenced English which outsiders notice because they diverge sharply from standard English are the result of relatively minor grammatical differences between the languages, where the Yup'ik speaker is speaking English according to some Yup'ik pattern (p. 25-26).

For example, some students might use Village English (VE) to say to their teachers, “You always never let us go outside!” This idea would be expressed in Standard American English (SAE) as “It’s been awhile since we’ve gone outside.” In addition, we do have community special dialects. For example, hunters in my hometown, *Nunakauyaaq* (Toksook Bay), and the neighboring villages—*Tumuneq* (Tununak), *Negta* (Nightmute), *Niugtaq* (Newtok), and *Cevvarneq* (Chefornak)—have their own VHF radio channel which they use to talk to each other when they are camping on land, fishing, and seal-hunting in Bering Sea. They spend the whole day on the land and sea, and that becomes their own way of communication for survival and hunting. The language terms they use

are uncommon to the rest of the community members but familiar to them. In fact, learning takes place over time from a young age for males from their fathers, uncles, or mentors who take them on outings.

The other dimension of Multiliteracies is multimodal. There are different styles of meaning making modes that help learning. Healy confirms that western learning has gone beyond just written literacy: “Texts are no longer restricted to print technology as **multimodality** stretches its wings; they rather morph themselves in ways that neither have a standard format nor are bound to genre as we have thought of it in the past” (p. 5). The list below describes the modalities according to Cope and Kalantzis (2009, p. 12-13):

- *Written Language*: writing (representing meaning to another) and reading (representing meaning to oneself) – handwriting, the printed page, the screen;
- *Oral Language*: live or recorded speech (representing meaning to another); listening (representing meaning to oneself);
- *Visual Representation*: still or moving image, sculpture, craft (representing meaning to another); view, vista, scene, perspective (representing meaning to oneself);
- *Audio Representation*: music, ambient sounds, noises, alerts (representing meaning to another); learning, listening (representing meaning to oneself);
- *Tactile Representation*: touch, smell and taste: the representation to oneself of bodily sensations and feelings or representations to others that ‘touch’ them bodily. Forms of tactile representation include kinaesthesia, physical contact, skin sensations (heat/cold, texture, pressure), grasp, manipulative objects, artifacts, cooking and eating, aromas;

- *Gestural Representation*: movements of the hands and arms, expressions of the face, eye movements and gaze, demeanors of the body, gait, clothing and fashion, hair style, dance, action sequences (Scollon, 2001), timing, frequency, ceremony and ritual;
- *Spatial Representation*: proximity, spacing, layout, interpersonal distance, territoriality, architecture/building, streetscape, cityscape, landscape.

These are the kinds of meaning-making learning skills that relate to traditional Yup'ik activities such as *yaaruiq* (storytelling with story-knife), *yuraq* (eskimo-dancing), *inuguat* (miniature dolls), and *airraq* (using story-string).



Figure 2.1 Girls *yaaruiq*



Figure 2.2 *Yaaruin*

Yaaruin was a story-knife tool made out of walrus ivory-tusk, wood or metal. Girls were the only ones who used this tool to draw images/figures while they tell stories outside on snow or mud year round. Figure 2.1 is a photo I took back in the late 1970's when I was a teacher aide in an elementary classroom. The girls were *yaaruiq* (telling stories on mud) during recess time outside. Notice there are two flat and smoothed mounds of mud. The girls were taking turns and one of the girls was using a piece of branch to tell story as an alternate tool for *yaaruin*. In Cope and Kalantzis' terms, this

storytelling was oral, visual, and tactile. A few years ago I got a *yaaruin* gift from Marty Hintz (shown in Figure 2.2), who is a *yaaruin* maker, and in her brief personal description tag that is attached she describes “As the story continued we smoothed the dirt with the flat side and drew a new picture, as if turning the page of a picture book”.



Figure 3.1 *Yuraq* elder leader



Figure 3.2 *Yuraq* drummers

Yuraq is Eskimo-dance with drummers and singing that tell stories about the personal experiences by the movements of bodies in a community event shared with others. According to John (2010, p. 56), “Each dance has a specific family story that has been practiced for centuries.” *Yuraq* is one of traditional events that is still strong and practiced in our village with the leadership of our elders. In Figure 3.1, notice one of the local elders is in the center leading the *yuraq* movements and everyone else is around her. In Figure 3.2, the men are drummers and singers where elders (leaders) are seated in the center and the young learners are seated at each end. *Yuraq* is thus visual, audio, tactile, gestural, and spatial.

Imuguat are a set of miniature dolls (baby dolls were about an inch in height, adult at the range of five inches) used by girls only and through role-playing with dolls, girls learn the value of kinship roles also community activities in a visual, audio, tactile, gestural, and spatial. My *nurr’aq* (niece by my first cousin) John recalls her childhood,

“These essential activities helped us with artistic imagery and innovative skills. Family stories and relationships were central themes of the children’s playground” (John, 2010 p. 3). As a little girl, I loved spring and summer because we got to play dolls outside and I remember dollhouse walls built with flat stones along the beach. We found anything along the beach that resembled beds, tables, and stoves to furnish them. Today *inuguat* are no longer made by grandmothers, mothers, or aunts out of fabrics and furs with wooden or ivory heads but are replaced by barbie-dolls bought from stores.



Figure 4 *Airraq*

Airraq is story-string knotted at both ends to make a loop and is used to tell stories while the storyteller weaves figures with hands and fingers, a process which is visual, spatial, and tactile. *Airraq* has not only been used for storytelling, but also to play in pairs and do magic tricks. In Figure 4, you see a girl helping a boy weave one of the figures. *Airraq* is one of the amazing cultural activities indigenous all over the world that you can find in ‘how to’ books and in You-tube videos. I am also the author of a kindergarten reading level, “*Airrartua*” (I am Playing Story-String) that I have written under the *Piciryaramta Elicungcalla* grant in 2010.

Like my project, *Quliriyaraq*, these traditional activities of *yaaruiq*, *yuraq*, *imiguat*, and *airraq* were tools used to make meaning in telling stories and to communicate or interact with others other than reading and writing literature in our Yup'ik culture. In Catherine Moses' research (Moses, personal communication, February 2016), who is also in the same ANE-CALL grant for her doctorate degree, she mentions that *yuarutet/yurat* (songs/dances) are composed where their *apalluit* (two verses different in between the identical verses) depict a problem of the story in first *apalluq* and second *apalluq* depicts a solution of the problem. I was so amazed to learn from our conversation that most *yuraq* songs include a story problem followed by a solution, just like any story told through different tools would have. As a young girl, I loved these kinds of hands-on cultural activities, and they were truly our traditional literacy skills that we learned to play with each others. They were passed down from our ancestors for centuries by elders, parents, mentors, and peers. Through these types of communication tools, stories were told and passed on, people were entertained, morals of living were taught, and best of all, language and culture were and still used in its most unique way.

For more than the past decade, Multiliteracies have recognized other meaning-making modes that make learning and teaching literacy effective in the ever-changing communications of our society. Traditionally, Yup'ik culture had stories of *qulirat*, *qanruyutet* and *qanemcit* that demonstrate learning advice, role of responsibilities for members of families and community, and wisdom of livelihood. Families and elders pass on their 'funds of knowledge' (defined and discussed below) that they gained through daily experiences at home, such as by watching and observing (visual, audio), trying and

doing (tactile, gestural, spatial), and repeated engagement of practices to become responsible, reliable, and knowledgeable members of their community.

Another component of the Multiliteracies theory is Available Design, Designing, and the Redesigned, terms described by Cope and Kalantzis (2009). According to the authors, “Design in the sense of construction is something you do in the process of representing meanings, to oneself in sense-making processes such as reading, listening or viewing, or to the world in communicative processes such as writing, speaking or making pictures” (p.10). The authors also provided the descriptions of each process below:

- *Available Designs*: Available designs are sources all around us, including front covers of newspapers, posters, Internet, songs, books, in the streets, and much more. We see them every day, and we use them. An example here in my project would be to have elders tell *quliraq* as one of the available designs and pre-teaching vocabularies with pictures that are unknown to students. The songs and chants in the *quliraq* are one of the available designs.
- *Designing*: This is the work that we are in the process of making meaning and transforming as an individual and the world around us. We take the available designs and begin to create a new idea on our own. Young learners focus on meaning and form to understand the story and write about their favorite part in my project.
- *The Redesigned*: The redesigning part of this process is the end product that we create from the available designs. We have reproduced and transformed something new (p. 10-12). An example from my *Quliriyaraq* project is that my students made a folder (portfolio) containing a collection of what they learned,

and that product becomes an available design for other learners. Inside the folders were the written text of the *quliraq*, '*Tulukaruk Qanganaarrluar-llu*', its photos of vocabulary terms, singular/dual/plural assessment sheet, chants and songs and the students' writing of their favorite part of the *quliraq*. This collection also becomes a resource where a teacher and his /her students can perform (Readers Theatre) a play to an audience.

Below is the table that presents my *Quliriyaraq* project through Multiliteracies' designs of knowledge processing.

Table 1 *Quliriyaraq* project through Multiliteracies' designs of knowledge processing.

Multiliteracies knowledge processing	My <i>Quliriyaraq</i> project through PACE instructional model
Available designs	Tape recording, Elder storyteller, ' <i>Asriq Tulukaruk Qanganaarrluar-llu</i> ' <i>quliraq</i> with chants and songs, vocabulary terms, pictures, and students' funds of knowledge.
Designing	Hypothesizing language and grammar structure. Focus on form are how Yugtun word endings change from singular, dual, and plural forms.
Redesigned	The product: The written form of their favorite part of the <i>quliraq</i> , drawings and labeling of singular, dual, and plural forms, and school performance of play ' <i>Tulukaruk Qanganaarrluar-llu</i> '.

In my *Quliriyaraq* project, my first graders listened to *Tulukaruk quliraq* (Traditional story of *Tulukaruk*). They drew and wrote to construct meaning. They also worked to co-construct Yugtun singular, dual, and plural ending forms with the guidance of their teacher, and the product of their work becomes the redesigned as shown above in the chart.

Funds of Knowledge support *Quliriyaraq* as an effective language instruction

The theory of Multiliteracies is relevant to my project, *Quliriyaraq*, because it also incorporates students' funds of knowledge into their classrooms. Moll et al. (1992) defined 'funds of knowledge' as "historically accumulated and culturally developed bodies of knowledge and skills essential for household or individual functioning and well-being" (p. 133). Yup'ik children, especially in villages, enter the educational environment with a limited understanding of the western education classroom yet with a rich background and "array of cultural and intellectual resources available" (p. 132), including 'funds of knowledge' from their household and community. Their acquired knowledge from home is "available designs" (Cope & Kalantzis, 2009) and from those available designs the students can learn the new knowledge such as *quliraaq* in my project.

Qulirat, passed on by our elders, include powerful heritage language and are an important source of funds of knowledge. For example, the story part used in my project, '*Tulukaruk Qanganaarrluar-llu*' is part of my own funds of knowledge because it was retold and passed on by my late *acacungaq* (paternal aunt), *Piiyuuk* Frances Ussugan and was last recorded by Cathy Moses with Ann Fienup-Riordan, who was a doctoral student back in the early 1980s. The storytelling activity is also a part of the students' funds of knowledge, and in addition, some of them are also related to the storyteller. Finally, the setting of the story is culturally relevant, because students can bring in their own experiences of living in the region to their meaning making. For example, '*Tulukaruk Qanganaarrluar-llu*' *quliraaq* has animal characters and settings that students know about. Also students can relate to the activities in the story such as the *Qanganaarrluar* (squirrel) coming back from *unataq* (picking berries) of all kinds and *Tulukaruk yuraaq*

(Eskimo-dancing) while singing to itself. Students become very fascinated with the story's chants and song in that scene as it would to any age, and in this case, first graders were engaged and motivated to learn. Because of all this, students become motivated to use the story and gain target language instruction in the classroom with their peers and mediators.

And now I would like to bring in the Yugtun PACE model and *Quliriyaraq*. I will demonstrate the examples from my project's lessons with my first graders.

Yugtun PACE Model and *Quliriyaraq*

The PACE model is a story-based approach to support language development. *Quliriyaraq* is one of the important teaching tools that tells stories in a natural way, in this case, my project uses the local *quliraaq* told in Yup'ik heritage language. Below are the key characteristics of the PACE Model taken from the article by Adair-Hauck and Donato (2002a & b).

P: Presentation – In this beginning phase, the teacher “foreshadows the grammar explanation through the use of integrated discourse (stories, poems, taped selections, songs, etc.) Emphasis is on literal comprehension and meaning” (Adair-Hauck & Donato 2002b, p. 279). For example, in my project I used a Yup'ik *quliraaq*. When using a traditional story, however, we must be careful to honor the precision. For example, “...one should be careful when abbreviating or simplifying a story not to strip the text of its original richness and authenticity of language expression” (Adair-Hauck & Donato, 2002a, p. 272). As I mentioned in the introduction, I chose to use only one part of a *quliraaq* out of five scenes in order to adapt the lesson both to the first grade level and to

the duration of a weeklong lesson. I had to make sure that the authenticity of the story, the characters' unique dialogue, and the chants and song remained the same as it has been passed on from our ancestors. Usually in Yup'ik culture, *Qulirat* are told as a whole, but in this case, I decided to select one of the scenes I never knew existed. Each part of the scenes is self-contained and carries meaning and a lesson. Therefore, I felt that it was appropriate to teach this section of the story as a self-contained unit for my first graders.

According to Adair-Hauck and Donato, "the story or text high-lights the functional significance of the grammatical structure before the learners' attention is focused on form" (2002a, p. 270). My lesson started off with pre-teaching/pre-listening where I introduced and explained the meanings of the vocabulary terms with pictures. I also had prepared a page of chants and song of the *quliraq*. Therefore, as I *quliriq* (told the story) I pointed to the pictures and acted out the story (an example of multimodalities; visual and gestural), showed characters and sources (items in the *quliraq*) and used chants/songs to help the students comprehend better. When I retold the *quliraq* I encouraged my students to chant and sing along with the printed page that each of them had and I displayed on the SMARTBoard. In my project, first graders drew and wrote about their favorite part of the story in individual journal books right after the *quliraq* was told orally. This in fact was a good way to assess students' ability to retell/recall a small portion of the *quliraq* in the first grade level, and I encouraged the students to use the vocabulary terms previously introduced in the pre-teaching/pre-listening step. All these opportunities to design meaning made the story comprehensible to my students. It provided what Krashen (1982) calls comprehensible input.

Concept of Input: According to Krashen (1982) we “acquire by understanding language that contains structure... with the help of context or extra-linguistic information” (p. 21). Krashen’s formula ‘*i + 1*’ is what he refers to as comprehensible input. In his formula *i* represents language learners’ acquired level (just as a child naturally acquires unconsciously his/her first language) and *+1* is a metaphor describing the process of learning language a step further than learners’ current acquired level. In the case of my project, *qulirat* provide quality input of our heritage language when it is orally told to students in a natural and holistic way as it has been for thousands of years. For example, my students needed to understand unknown vocabularies from the *quliraq* before they listened to the whole story without interrupting a storyteller.

This *quliraq* was challenging to students even though many of them speak Yugtun at home, in the community, and also as part of the DL model in school. The *quliraq*, which like other old stories is rarely told anymore, contains words that are not heard or used very often anymore (evidence of language loss) by young adults and the new generation. Elders telling *qulirat* are very entertaining because they tell stories with an intonation which is very different from an English way of a storyteller. Therefore, although it may seem unimportant, I think a Yup’ik storyteller should practice a Yup’ik traditional story with intonation to an audience. During the presentation stage, I needed to make sure the story was comprehensible to the students. In order to allow students to understand the meaning, I had photos/pictures available for vocabulary terms, as well as printed copies of chants and song to help students get engaged in singing along.





		<p><i>“Tulukaruk-gguq tauna ayaagalria ceñakun kiagmi. Qanaarrluaraam igtiinek tekiartellinihuni. Igta tauna ullagluku elatiimun aqumellinihuni.”</i></p> <p>(A Raven is taking a stroll along the shore in the summer. Then he came across Squirrel’s den. He went to Squirrel’s den and decided to sit right outside it.).</p>
Tulukaruk	kiagmi	
		
Qanganaarrluar	Igta	

Figure 5 Vocabulary page and story excerpt

Figure 5 above is one of the three vocabulary pages with a short excerpt shown to students as I began the story about *Tulukaruk Qanganaarrluar-llu*. The pictures are shown in the order of the story told. In the short excerpt (the right side) of *qulirag* are the bolded vocabulary words that the vocabulary page parallels with. Before students listened to ‘*Tulukaruk Qangnaaarluar-llu*,’ I generated a discussion by asking them for their predictions about the title itself and what they already knew about the vocabulary terms. I wanted the students to talk about their prior knowledge before they listened to the story. The PACE model teaching instruction “invites the learner to comprehend and experience the functions and purposes of language through integrated discourse in the form of a story” (Adair-Hauck & Donato, 2002a, p. 270-271). In a similar quality, Willis and Willis (2008) argue, “Even in the telling of a simple story we can make things much easier for our listener by using the full resources of the grammar....grammar is vital if we want to make things reasonably easy for listeners or readers” (p. 7).

A: Attention – According to Adair-Hauck and Donato (2002b), this “phase focuses the learners’ attention on some forms of the language that were used during the presentation phase” (p. 283). The teacher assists the students in focusing their attention on a particular language form or grammatical structure. According to Schmidt's Noticing Hypothesis (1990, 2001), attention and noticing are important elements for language learners in their process of acquiring a target language. In my *quliriyaraq* project, I wanted to teach my first grade students how endings differ and change in the singular, dual and plural form.

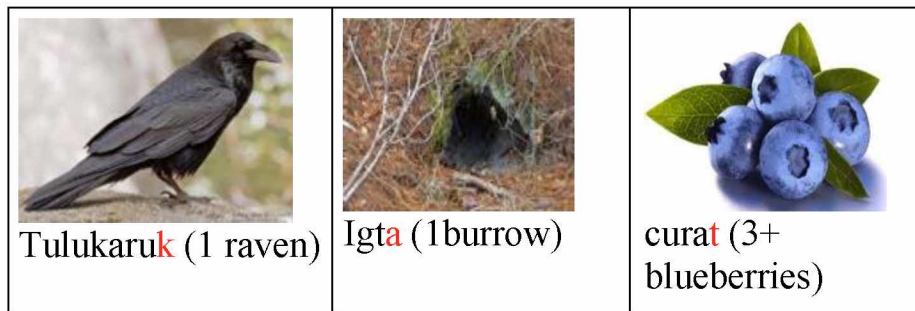


Figure 6 Three vocabulary terms used for activity

I displayed three vocabulary pictures (Figure 6) on the SMARTBoard to get all students’ attention and to focus on in the next step. The pictures illustrated two singular vocabulary terms that had different endings, *Tulukaruk* (Raven) and *igta* (burrow). In my years of teaching, I have noticed that young Yugtun language learners tend to make every single item with a commonly used ending *-q*, so young learners were most likely to say *Tulukaruq* instead of correct ending *Tulukaruk* and *igteq* instead of *igta*. The third picture illustrated a vocabulary word with a plural ending *-t* (*curat*, 3+ blueberries). I did not have a picture illustrating a vocabulary word for a dual ending form (*-k*), but the dual ending form automatically becomes apparent in the next ("C") phase as students began to

work in pairs with my guide in the activity lesson. While showing them the pictures, I also had them assist me on how to spell singular, dual, and plural words as we practiced together. I thus prepared the students for the next phase of PACE by focusing their attention on form.

Concept of Focus on form: Long and Robinson (1992) explain, “Focus on form often consists of an occasional shift of attention to linguistic code features – by the teacher and/or one or more students – triggered by perceived problems with comprehension or production” (p. 23). Focus on form takes place during the short Attention phase and continues during the co-constructing phase of the PACE model. The teacher draws the students’ attention to a grammatical feature or a language structure. Before my *Quliriyaraq* project, I have noticed and have been aware of how students used the wrong grammatical features such as the singular, dual, and plural ending forms.

My focus on the form with first graders was on the ending structures of singular, dual, and plural. Table 2 shows how singular, dual, and plural changes for each type of ending. The sentence structure is written in green to show how the verbs should have matched singular, dual, and plural endings of *-q* for singular, *-k* for dual, and *-t* for plural ending changes.

Table 2 Singular, Dual, and Plural Endings

<i>Atauciq</i> (singular)	<i>Malruk</i> (dual)	<i>3 cali amllenri</i> (plural)
<u><i>Tulukaruk</i></u> (raven) <i>Tulukaruk teng'uq.</i> (Raven flies.)	<u><i>Tulukaruuk</i></u> (2 ravens) <i>Tulukaruuk teng'uk.</i> (Two ravens fly.)	<u><i>Tulukaruut</i></u> (3+ ravens) <i>Tulukaruut teng'ut.</i> (3+ ravens fly.)
<u><i>Igta</i></u> (burrow) <i>Igta atauciuguq.</i> (There is one burrow.)	<u><i>Igtek</i></u> (2 burrows) <i>Igtek malruuguk.</i> (There are 2 burrows.)	<u><i>Igtet</i></u> (3+burrows) <i>Igtet amllertut.</i> (There are 3+ burrows.)

<u><i>Curaq</i></u> (blueberry) <i>Curaq miktut.</i> (The blueberry is small.)	<u><i>Curak</i></u> (2 blueberries) <i>Curak miktuk.</i> (Two blueberries are small.)	<u><i>Curat</i></u> (3+ blueberries) <i>Curat miktut.</i> (3+ blueberries are small.)
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For example, one of the words in my project paper is, ‘*curat*’ (3+ blueberries). The word ‘*curaq*’ (1 blueberry) has an ending singular form of *-q*. When you refer to two of them, the ending changes to ‘*curak*.’ When you refer to three or more, the ending changes to ‘*curat*.’ The singular *-q* ending is the most common singular ending form and therefore early Yugtun language learners associate that ending to all vocabulary singular endings not knowing that there are other singular ending letters. In my project I only used words that end with *-k*, *-a*, and *-q* leaving out *-n* and *-r*. But when they are used in a sentence the verb must end with a common *-q* to match the singular grammar structure as seen in Table 2 above. There is also a main character called ‘*Tulukaruk*’ (raven). Notice that the singular forms of ‘*igta*’ and ‘*curaq*’ do not have the same ending sound or letter. That is because there are four other different types of singular letter endings that I know of like ‘*igta*’ (one burrow) ‘*Qanganaarrluar*’ (ground squirrel) and ‘*tengssuun*’ (airplane – this term does not come from the lesson but is just an example). So now, the changes in ending for ‘*Tulukaruk*’ will be ‘*Tulukaruuk*’ for two ravens and ‘*Tulukaruut*’ for three or more ravens. Students, in pairs, were then prepared to discuss how the endings might fit into singular, dual, and plural form and how the subject and verb in the sentence should be matched.

Co-construction is the main stage where we guide the students to observe, investigate, and hypothesize how the Yugtun language structure is being used in the

story. This is a meaningful and comprehensible way to guide children about how a language system works.

C: Co-construction : Adair-Hauck and Donato (2002b) explain, “Using guiding questions, teacher and students co-construct the grammar explanation by discovering the underlying patterns or consistent forms” (p. 279). The **C** (co-construction) section of PACE is a continuing activity after **A** (attention) using the same language form or grammatical structure where students are guided to focus on. Using guiding questions, the teacher guides students to co-construct the grammar explanation by encouraging them to discover the underlying patterns or consistent forms. This is where the highlight of focusing on grammar or language structure teaching takes place in the designing process. For example, in my project my guiding questions to the chosen language forms of singular, dual, and plural in Yugtun (*Tulukaruk*, *igta*, and *curat*) were:

- “*Camek una atengqerta?*” (What is the name of this picture?)
- “*Malruukagnek-mi?*” (What if there are two of them?)
- “*Qaillun iqua pia?*” (What happened to the ending?)
- “*Pingayureskata-mi wall’ amllerluteng?*” (What if there are three or more?).



Figure 7.1 Matching cards



Figure 7.2 Activity Sheet

In the past years, before my *Quliriyaraq* project, I also had previously made concentration or matching game cards for students to practice singular, dual, and plural forms (see Figure 7.1). It is one of the fun activities they began to play using other vocabulary terms during bilingual center activities. Using those cards, they draw and write the singular, dual, and plural names on an activity sheet as shown in Figure 7.2.

Concept of Output: In the components of co-construction and extension of the PACE model, output plays a part of the learning process. The concept of ‘focus on form’ is also relevant in co-construction phase. As I have mentioned in the focus on form section of this paper, teacher and students are using parts of the *quliraraq* to focus on the use of target language. During this learning process, some students pick up the lesson quicker than others and they become aware of the mistakes of other peers. Merrill Swain’s Output Hypothesis (2000) argues “that the importance of output to learning could be that output pushes learners to process language more deeply –with more mental effort- than does input” (p. 99). Swain's ideas of comprehensible output are:

1. Noticing functions: a learner realizes that he is not producing language correctly (pp. 99-100). For instance, when my students talk to each other, one of them sometimes names objects incorrectly with a commonly used singular ending of *-q*. An example is ‘*aqliq*’ when it should be ‘*aqlin*’ (earring) or *neqeq* when it should be *neqa*. Then another peer would notice the mistake from occasional corrective feedback.
2. Hypothesis-testing: a learner recognizes that the grammar is not always right and receiving feedback from an interlocutor (p. 100-101). At the beginning, I repeatedly gave them corrective feedback by saying, “*Waten qanerluten, aqlin*”

(Say it like this, *aqlin*). Then later on, it was the students who were giving the corrective feedback instead of me.

3. Metalinguistic function: a learner thinks about their mistakes and learning the language so that the learner's output is correct the next time he speaks (p.101-102). From repeated corrective feedback, most of my students have become aware of the different Yugtun endings. This is the same realization that takes place in C phase learning process.

Eventually, students begin noticing their own mistakes and become aware of how to use the Yugtun endings from their daily communicative experiences with peers and pushing themselves to try to make corrections. First graders in my class have become aware of differences in the singular endings (*-q*, *-a*, *-k*, *-n*, *-r*) and the changes that happen for dual and plural items. For example, after learning that the term '*igta*' ends with *-a* instead of the most common singular ending '*-q*' they began to hypothesize and investigate other words that may be in the same category (*neqa*, *ena*, etc.). They had first assumed that '*igteq*' was a correct ending for *igta* but after a few corrections they began to correct themselves or they were able to correct other peers.



Figure 8 Matching card game

For further opportunities to produce output, Figure 8 shows matching cards that I had created from few years back which are sets of cards (9 cards in each set) for matching pictures to words with other cultural vocabulary words outside of *quliraq*. The matching game is played in pairs of students. After students have matched the pictures to words/names they were to draw and write the names below their drawing.

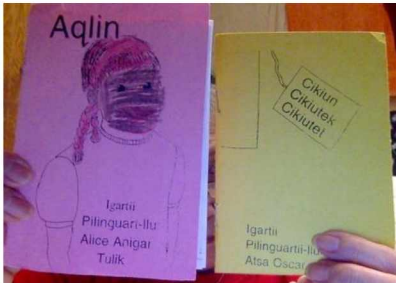


Figure 9 Small booklets

Another resource I made available in the bilingual center (Bilingual center is where learning games are made available for further practice on language arts, math, science and social studies lessons) are the small booklets (see Figure 9) made by LKSD'S Yup'ik teachers and teacher aides during one of summer bilingual institutes.

E: Extension – Adair-Hauck & Donato (2002b), describe “These activities encourage the learners to use the grammatical structure(s) to accomplish a task and to communicate on an interpersonal level. The teacher also discusses any symbolic and/or cultural nuances of the story” (p.279). In the previous year of this project, I was in charge of traditional storytelling and I used the whole story of ‘*Asriq Tulukaruk*’ with all five different scenes in it with a mixture of kindergarten through second graders during our primary grades' (Kindergarten through 2nd grade) cultural heritage week. Cultural heritage week is a week of teaching selected arts and crafts fit for young students to do that are culturally relevant

such as hand-sewing, making grass-baskets, making masks, Native Youth Olympics (NYO), storytelling, etc. The following year I used another short *quliraq* of ‘*Kaviam Kavirillra*’ (How the Fox Turned Red) with my first graders as a trial run before I implemented this particular part of *Tulukaruk Qanganaarrluar-Illu*. At the end of the cultural heritage week (the fifth day) we had a celebration day by inviting all the k-2nd and the parents/community to our classroom. On that day, students’ works were displayed, and NYO teams showed their skills. My storytelling class performed a play where I was the storyteller (or narrator) and my students assisted me by chanting and singing the unique dialogues of characters. I had been retelling the story every day with picture cues and students chanted and sang with me during storytelling in preparation for the play. The plays turned out to be the talk of the day where some parents and community members were joyfully reminded of an old *quliraq*.

A collection folder or a portolio was put together with the collection of pages. In the portolio there were the adapted transcription of *quliraq*, pictures/photos of vocabulary terms from the story, drawings by students, practice sheets of language focus on forms of singular, dual, and plural, and chants and song page. This folder was given to their parents for keepsake in hopes that a written form of our Yup’ik *quliraq* will be kept unforgotten and available to pass on from generation to generation. The students had illustrated and decorated the front cover themselves and it was taken home. A redesigned product of students became an available design.

In summary, using the PACE model of story-based instruction (western way of teaching), I engaged my first graders in the design process through our traditional *quliriyaraq* (Yup’ik way). Students listened to an old *quliraq* of *Asriq Tulukaruk*

Qanganaarrluar-Ilu and they participated in chanting and sing along aiding the storyteller. They drew and wrote about their favorite part of the *quliraq*. They interacted with the Available Design and became designers by constructing their own meanings throughout the lesson of Yugtun ending changes from singular, dual, and plural forms. This process of designing included students' own illustrations, which was made available for students to take home, along with the chants and song written on paper. They also performed the story for an audience. The combination of all of these activities in this *Quliriyaraq* project allowed the students to continually engage in a multimodal learning process.

Conclusion

The story-based instructional PACE model has brought me a step further as a Yup'ik educator for a new generation of Yup'ik learners. My project, *Quliriyaraq*, uses powerful indigenous Yup'ik tools, such as *qulirat* (as well as *qanemcit* and *qanruiyutet*), to motivate and enhance Yup'ik children's language development in this era of language shift to English. This is only one of the many ways to draw on the community's 'funds of knowledge' into western schooling. Our language and culture identifies who we are and where we come from and has its unique richness of our *Yuuyaraq* (A way of living). My hope is to continue to design other *qulirat* as a way to teach language development in order to maintain and pass this knowledge on from generation to generation. Another vision I have is that not only the maintenance of the language but also the revitalization of authentic Yugtun language presently unknown to us will be regained and acquired.

I would like to redesign this *quliraq Asriq Tulukaruk* by slightly changing Yugtun word endings so that the terms can be more easily taken straight from the *quliraq* for grammar lessons during the Attention and Co-Construction stages of PACE model story-

based instruction for young learners. For example in my *Quliriyaraq* project, my form-focused instruction was on singular, dual, and plural endings. In this case, ‘*curanek*’ (some blueberries) was used and I would change it to ‘*curat*’ (3+ blueberries). The *quliraq* would still carry its authentic meaning and lesson, but *curat* would be easier to incorporate into lessons. Another way this project could improve is to add details that my *acacung*’ *Piiyuuk* did not include (most likely skipped by accident). By reading other transcriptions or translations of the same *quliraq* from different Yup’ik village storytellers, I can identify the missing details. By doing this, the *quliraq* would have more details, be more interesting and livelier. On top of all these great ideas, it would be ideal to create an i-movie with the narration and the chants/song. The project could also be expanded to include the other scenes from the whole *quliraq* of *Asriq Tulukaruk*.

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Assessment Rationale

My project on the PACE Model and *Quliriyaraq* focuses on Yugtun singular, dual, and plural endings in a meaningful way by bringing in one of the old traditional oral stories of Yup'ik culture into the western educational classroom. According to Adair-Hauck and Donato (2002a), the PACE model of teaching instruction “invites the learner to comprehend and experience the functions and purposes of language through integrated discourse in the form of a story” (pp. 270-271). Following the five-day unit, I used authentic assessment in order to measure the students’ comprehension of the story and the grammar of singular, dual, and plural endings in our Yugtun language.

Authentic Assessments

Authentic assessments are “multiple forms of assessment that reflect student learning, achievement, motivation, and attitudes on instructionally-relevant classroom activities. Examples of authentic assessments include performance assessment, portfolios, and self-assessment” (O’Malley & Pierce, 1996, p. 4). O’Malley & Pierce (1996) also argue that multiple-choice or single-answer tests do not capture the knowledge and strategic processes such as the learners’ reading interests, written papers, or personal viewpoints (p.2). Unlike authentic assessments, multiple-choice or single-answer were not appropriate for my project because through this old traditional type of assessing, students would not be able to express their favorite part of the *quliraq* they hear and I, as a language teacher, would not know how their singular, dual, and plural endings are in their writing as well as in their speaking.

O’Malley and Pierce (1996) explain and define that authentic assessments

focus on their reliability and validity. *Reliability* is the consistency of the assessment in producing the same score on different testing occasions or with

different raters. The most important types of validity for performance assessments are *content validity*, or the match between the content of the assessment and the content of instruction, and *consequential validity*, or the uses of assessment for instructional planning and improvement. (p. 19).

In the following section, the terms I quoted above (in italics) will be mentioned as I further describe the writing assessment.

Yup'ik Developmental Scoring Guide (*Mikelnguuum Igallrin Cuqcarai*)

I decided to use a writing assessment for my project, an early writing developmental scoring guide that can be used as a performance assessment for a child's writing collection and to check for grammatical usage of singular, dual, and plural endings. The Yup'ik Developmental Scoring Guide (YDSC), in which Dora Strunk (my colleague) and I translated, *Mikelnguuum Igallrin Cuqcarai* in Yugtun, was redesigned in the early 2000s by a group of Yup'ik teachers from the Lower Kuskokwim School District (LKSD). The YDSC is the only available rubric to score grades K-1 writing in Yugtun. It is an available resource in LKSD website in the Rubicon Atlas section

(<https://lkسد.rubiconatlas.org/Atlas/Develop/UnitMap/View/Default?BackLink=24081&SourceSiteID=&UnitID=50019&YearID=2016&CurriculumMapID=5957>). It was redesigned with a few changes in words and paper samples from a writing assessment called a Developmental Writing Continuum Scoring Guide (DWCSG) for English Phases; 1-4 which also can be found in LKSD's Rubican Atlas. Strunk and I collaborated to make revisions on YDSC (see Appendix 1) for our Alaska Native Education through Computer Assisted Language Learning (ANE CALL) project. We decided to change some (not all) of the student samples of illustrations so that they matched better to the written descriptions of each level of development. Another change we made was to write

the descriptions all in Yugtun. Strunk and I also added some examples in certain written descriptions to make sure the user understands each description. We also translated the title into Yugtun, *Mikelnguun Igallrin Cuqcarai* (MIC). Finally, we added in the descriptions that pertain only to Yugtun language, such as endings of quantity (singular, dual, and plural) and enclitics (ex: -llu, -mi, -gguq). It was quite a challenge to try to translate words that do not exist in the Yugtun language (i.e. consonants in general, sentence, punctuation, etc...). But, we both know that the translations of this assessment in Yugtun can be re-evaluated by other Yup'ik teachers sooner or later.

Phase numbers (1-4) represent the periods of students' early writing developmental growth. Phases 1 and 2 are the first and second halves respectively of their Kindergarten year. Phases 3 and 4 are the first and second halves respectively of the traditional first grade year. Each of the scoring scales (levels 1 through 11) shows an illustration and writing sample on the left column. On the right side column is the description of important points for the student's early developmental growth in writing for the particular level. Some of the descriptions share the same distinctions from one level to the next. Levels 1-3 would be considered Phase 1 (or first semester in kindergarten). Levels 4 and 5 are considered Phase 2 (or second half of kindergarten). By level 7, a child can be moved up to Phase 3 (or to first semester of first grade). If a child reaches #9, he/she will reach the Phase 4 level (or second semester in first grade). To complete Phase 4 (or a typical end of first grade year), the student must reach the last Level 11.

MIC can be used as a diagnostic assessment to find out where a student is strong and where he/she needs improvement, whether in writing or grammar of the target

language (Yugtun). A student's writing can be collected in his/her assessment portfolio on a monthly or quarterly basis to monitor or evaluate writing progress. This would be a great tool to show developmental growth to students and their parents. I used this back in the early 2000s when LKSD required this type of rubric grading for writing, but I stopped using it about four or five years ago because LKSD began planning to change our bilingual program, Yup'ik First Language/Yup'ik Language Development (YFL/YLD) to Dual Language Enrichment (DLE). This type of assessment collection is useful for primary teachers (kindergarten through 1st grade) to pass on to the student's next teacher. The step-by-step writing rubric will also show how their writing development grows from one scoring scale to the next. Some students' growth will be faster while others will be slower.

The MIC can be used for formative (on-going learning process), summative (show progress by quarter or by semester), and performance-based and/or diagnostic assessments. As a formative assessment, a teacher can identify if an individual or the whole class is meeting the content objective (*content validity*) being taught or needs further instruction on the objective(s) they are taught, which O'Malley & Pierce (1996) call '*consequential validity*'. An example of our Yugtun early writers are the ways words' endings in terms of singular, dual, and plural endings agree in a sentence (subject and verb). The teacher can recognize that and then plan to teach or reteach that objective.

To use MIC as a summative assessment, students write a paper which two raters will score using an 'anchor paper' (O'Malley & Pierce, 1996, pp. 21-23) or model/sample papers for a typical performance of a certain grade level shown in MIC. Inter-rater *reliability* is important for summative assessment for the students' assessment portfolios.

Two raters or scorers should have a close or similar grading of the paper. If the differences of the two raters are too great, the assessment may not have much inter-rater reliability. They should then discuss their differences and make an agreement on what score to give the paper. If that is not agreed then a third rater is needed to compare the scores given. The YDSC (which is now MIC) and the English DWCSG has been used by our school district (LKSD) for a number of years by both Yugtun and English teachers and it is still being used to assess DLE students at the end of the year. Teachers send their students' writing to the bilingual department where a group of trained teachers score all of them and send back the scores. This process makes MIC a reliable assessment for writing.

In my project, I used MIC to check the validity (see the definition above) of my teaching objectives. I wanted to see if students were able to recall/retell the oral story they had just listened to. In my project implementation of Day 1 (pre-listening/pre-storytelling) and Day 2 (presentation of the story), I had students discuss, draw and write about their favorite part of the story. By doing so, what they drew first could include either the scene, character of the story, or what the problem was and how it was solved. Their illustrations can help them what to write. I found out that to draw and write in the same sitting was a little bit too much of a task for my first graders. So in Day 1 the students drew and then they wrote in Day 2. I found that students' writings affected my teaching for the remaining week (Days 3, 4, & 5). I noticed that some students who could not remember had difficulty with the sequence of the story (beginning, middle, and ending). So, I kept on the daily practicing of the story for the final performance, Reader's Theatre. In addition to the MIC, another way of assessing a child's ability to distinguish

is the Yugtun endings a in sentence. Some students used a *-q* ending for *Tulukaruk* because it is a very common singular ending for Yugtun language learners.

Singular, Dual, and Plural Endings

Another way of assessing a child's ability to distinguish the singular, dual, and plural form would be by asking children to draw pictures and write the word forms to show how the endings change as the quantity of items change. A few years back, I had made a blank activity sheet with a table of nine blocks. It works well for students to work in pairs to match pictures to their names at learning activity centers. This activity sheet can be used for assessing singular, dual and plural ending changes for my project. But during my implementation I used the blank template and it was too long for young students to draw and write so I decided to add in words to use and three vocabulary pictures from the lesson (see Appendix 2). The first column is for a singular form (i.e. picture of one raven and written name *Tulukaruk*). The second column is for a dual form (i.e. Students draw two ravens and write *Tulukaruuk*). The third column is for a plural form (i.e. Students draw three or more ravens and write *Tulukaruut*). This sheet can be used to assess how the students (in pairs) co-construct the functions of singular, dual, and plural endings in Yugtun during the co-construction stage of PACE model instruction. The teacher should always be ready to correct as he/she guides the students. I like the use of this tool because it is easy enough for young learners to follow the teacher's instruction and it shows how the singular, dual, and plural endings change.

In my *Quliriyaraq* project students worked in pairs to match the pictures and writing the words. As I had mentioned in the paragraph above, it was kind of difficult for students to understand how to change each word with different singular endings (*-k*, *-a*, *-q*) for dual and plural endings. The common *-q* ending for the singular is easy for younger learners because it only changes to *-k* (dual ending) and to *-t* (plural for 3 or more). But when a word has an ending with singular *-k*, the dual ending should change to *-uk* (dual ending) and to *-ut* (plural for 3 or

more). When a word has an ending with singular *-a*, the ending changes to *-ek* (dual ending) and to *-et* (plural for 3 or more). Young learners become confused with the different endings that occur. Because of this difficulty, I created an assessment that included words and pictures. And I also kept the blank sheet with no words and pictures (see appendix 3) for the validity of the assessment. But I had to make sets of picture/word cards (9 cards in each set) to do this activity in pairs. Using a blank activity/practice sheet can be a great way to keep on practicing singular, dual and plural endings with other words beyond this lesson.

Rubric for Student Self-Assessment

The year before I implemented my *Quliriyaraq* project I had used the whole story of *Asriq Tulukaruk* (The Mischievous Raven) as a storytelling play or Reader's Theatre. I was the storyteller or a narrator and my students were doing the chants and singing of the story. I created a student rubric to assess themselves for the Extension activity of PACE model in my lesson plan. But I did not get a chance to implement it. The timing at the end of the year conflicted with other important end-of-the-year district assessments. If I had the time to implement the assessment of Extension section, this is what I would have tried. I came up with at least three elements of storytelling performance, which are speaking fluency, intonation of chants/song, and volume of voice in storytelling performance (see Appendix 4). I think it is a meaningful way for students to take the responsibility of evaluating themselves. As O'Malley and Pierce (1996) describe, "self-assessment promotes direct involvement in learning and the integration of cognitive ability with motivation and attitude toward learning" (p. 5).

I decided that having a scoring scale of 1-5 is better than having fewer like 1-3. Having fewer numbers on the rating scale would most likely bring the total score on the lower grading rate. If a student was not too sure about selecting 'no', 'sometimes', or 'yes', they have the choice to select the number that is in between them. Then, I would have been the one (as a teacher) to


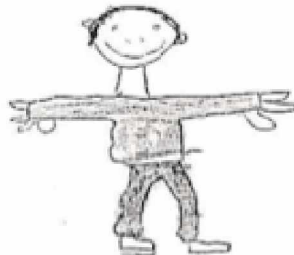
total up their own scoring and I may even make changes of their scoring according to my observation of their performance.

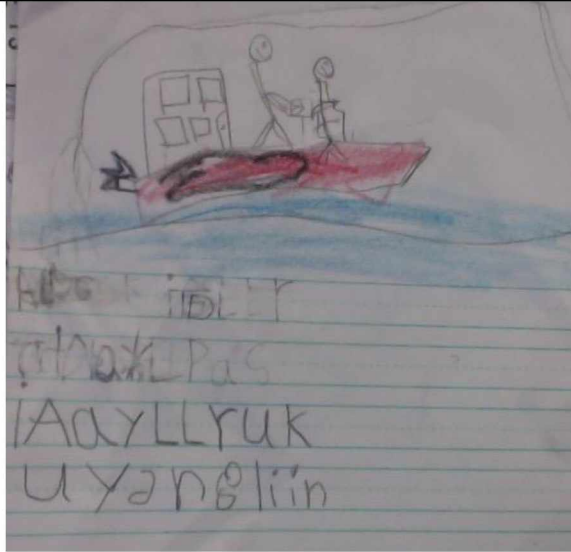
Conclusion

Bringing in a traditional oral story into a western education classroom is simply culturally relevant and appropriate in a school. The MIC, Singular, Dual, and Plural Endings, and the Rubric for Student-Self assessments are unique and authentic for my *Quliriyaraq* project and yet easy and effective ways to evaluate young students' learnings. These assessments were occurring during or right after the lesson activities and therefore benefits the teacher's teaching and students' learning.

Appendix 1: Mikelnguun Igallrin Cuqcarai

	<p>#1</p> <p>Pilinguallri luucingeksaunateng.</p> <p>Igaryaurteksaunani-llu.</p> <p>Naaqistem uunguciitaa camek qalamcillra/qanemcillra.</p>
	<p>#2</p> <p>Pilinguallrin cauciit liitaqnaqluteng.</p> <p>Igaryaurteksailengermi qanemciksugngaluku pilinguallni.</p>
	<p>#3</p> <p>Pilinguaryugngaluku qanemciarkani.</p> <p>Igaruaryugngariluni.</p> <p>Qanemciksugngaluku pilinguallni.</p>

	<p>#4</p> <p>Pilinguallri cauciit elitaqnariluteng.</p> <p>Pilinguallni-llu aciruaryugngaluki wall'u at'linguaryugngaluki ellminek.</p> <p>Igaruarciquq piciatun aperyarat aturluki elliin-llu kiimi qanruteksugngaluki (waten: egpwk =wiinga)</p> <p>Igausngalriit avatmini ayuquciiryugngai.</p> <p>Aipaakun aperyarat ilaksugngaluki qalamcillermini/qanemcillermini.</p> <p>Pilinguallmikun qalamcillra/qanemcillra amllarikanirluni.</p>
<p># 5</p> 	<p>#5</p> <p>Pilinguallmi atrit igaucugngai.</p> <p>Aperyaram ciuqlia nangneqlia-llu nepii igaucugngaa nall'arrrlukek. Taugaam ilaciqaa aperyaranek piciatun aturluni iluani. (waten: nerluni = ngsi)</p> <p>Igallni naaqsugngaluki niicugnilriamun. Allam yuum naaqesciigaciiqaa.</p> <p>Igallni ilayugngai avatminek igausngalriit ayuquciirluki.</p> <p>Pilinguallmikun qalamcillra/qanemcillra amllarikanirluni cali taringnaqluni.</p>



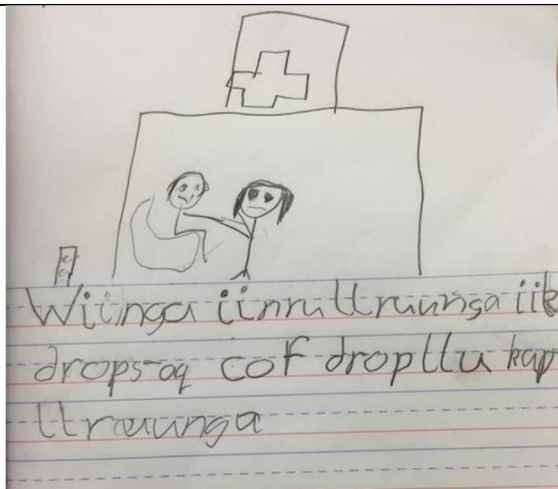
#6

Pilinguaran qaingani cainek ilamaluteng elitaqnarqellrianek. (watan: Angyaq elevaarluni, egalerluni, amiiigluni-llu)

Aperyaram ciuqlia nangneqlia-llu nepiik igauqurangukek nall'arlukek.

Igallri aperyarat avcimavkenateng. (watan: winura = wii nerua)

Allam yuum naaqengnaqciqaa taugaam igartem ikayuryugngaluku naaqilluku.



#7

Pilinguallra elluarurtengluni angatatimegacetun-llu ayuqluteng wall'u cam nateqsillra nasvaumaluni. (angluni, mikluni, canimenani, yaaqsigluni) - #8-aami-llu una uitauq.

Igaryugngaluni aperyarat nepait aturpallurluki erinitulit-llu ilakurangluki. (erinitulit = a, e, i, u).

Igallri aperyarat avvusngangluteng. (watan: winura = wii nerua)

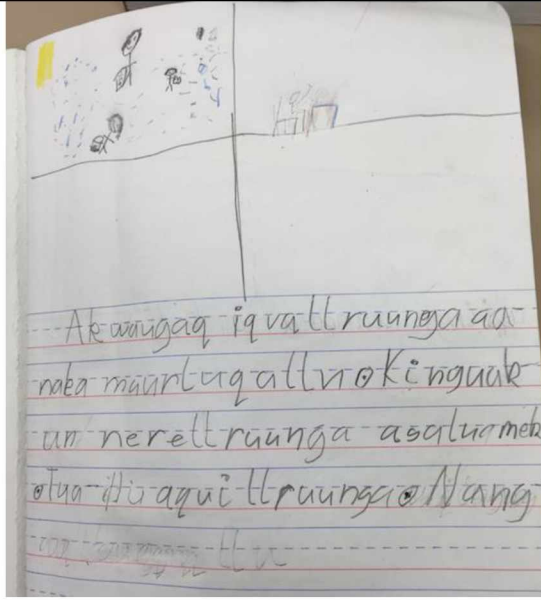
Aperyarat atullni iganqigtaarluki.

Wiinga aquillruunga

Wiinga nerellruunga

Igausngalriit avatmini ilaksunarqellriit nalluvkenaki ayuquciiraqluki igaminun.

Nalqigcissaangluni.



#8

Pilinguallra ayuquq #7-aatun.

Ayuqucini qaillun nasvagyugngaa
pilinguallmikun igallmikun-llu.

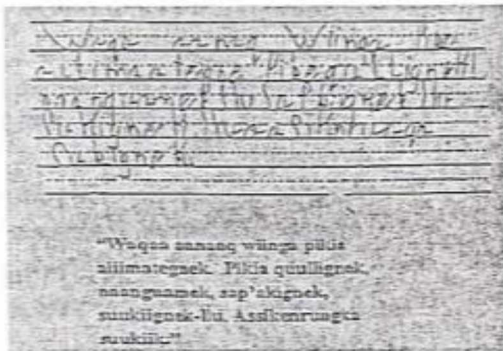
Igaryugngaluni pilinguallni wall' igararkani nall' arrluki. Erinitulit-llu (a, e, i, u) igautaqluki.

Naaqilriim naaqsugngaluki mikelnguun
igallri ikayuilengermi.

Aperyarat allakaumaluteng.

Nalqigutai-llu taringnaqluteng iliini
taugaam qaqimanritaqluteng. (waten:
wina kimamk piyugtua anlanakan) Una
#9-aami uitauq.

9



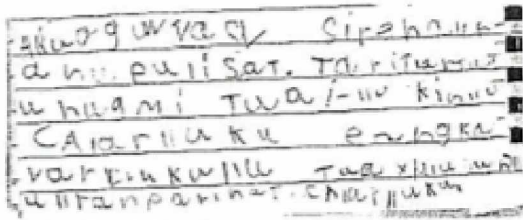
#9

Erinitulit (a, e, i, u) igaini aturturangluki.
Igat nepait assirluki atungluki.

*Nalqigutai-llu taringnaqluteng iliini qaqimanritaqluteng. (waten: wina kimamk piyugtua anlanakan) Una #8-aami uitaug.

Qanemcia igallmikun ikgetevkenani
wall'u ataucimek nalqigcivkenani.
Nalqigutai amllërikanirluteng qanemcini i
taringnarikanirluku. Una #10-aami uitauq.

10



Una waten qanertuq:
Akwaugaq Sirene-allran police-at tarritelartut
unugmi tua-I-llu kinkut jail-arlluku handcuff-
arluku-llu. Tua-I-llu unullran police-at jail-
arlluku.

#10

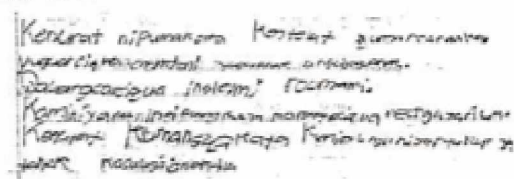
Naaqsunaqluteng igai taringnaqluteng.
Una uitaug #11-aami.

Igallmikun iquit nall'aringaluteng;
ataucimek qanemcikuni, malrugnek
qanemcikuni, pingayunek wall'u
amllerneq qanemcikuni, i.e. Atsak
neqnirquk.

Qanemcia igallmikun ikgetevkenani
wall'u ataucimek nalqigcivkenani.
Nalqigutai amlleriikanirluteng qanemcini-
llu taringnarikanirluku. Una #9-aami
uitauq.

Nalqigutai iquliqangluki naspaatekluki.
(Ukut ilaitnek: . ? !) Una uitaug #11-
aami.

#11



Una waten qanertuq:
Kenurrat nipumakata candle-at
kumarcaranka. Yuguarciqua nemteni
yuguamek angtuamek. Qavangcarciqua
inglermi room-ami. Kaminiaput nipumakan
muragqeciua skiiturlua. Kenurrat
kumangqakata keniryugnganiartukut yugtanek
kass'alugpianek-llu.

#11

Naaqsunaqluteng igai taringnaqluteng.
Una uitaug #10-aami.

Nalqigutai -llu ayuqenrilngurnek
ayagniraqluteng.

Qanemcini anglanariluku igaraqluni
aperyarat-llu aturyunarqellriit aturluki.
(neqniqluni, takaryullruunga,
picukayaglua, tupagciiganii...)

Igallra alarqaqsiiyaanringluni nepetgun.
Makut-llu ilait aturaqluki (vv, ll, ss, gg,
rr, ng) cali (-llu).

Nalgigutai iquliqangluki naspaatekluki.
(Ukut ilaitnek: . ? !) Una uitaug #10-
aami.







Appendix 2: Assessment for Singular, Dual, and Plural Endings











Atren: _____ Erneq: _____

Piarkan: Pilinguara tarenrat kankut ayuqaitnek akitmun taugaam atauciurrluku, wall'u

Igtet	Tulukaruuk	Curak	Igta	Tulukaruk	Curat
	Tulukaruut	Igtek	Curaq		

malruurrlukek, wall'u pingyun+amllenri. Aperyaraa kat'um yaassiigem iluani kiarrluku ayuqeliluku igautniaran igarvianun. Igalten ceterluki augarniaten.

Atauciq	Malruk	Pingayun+
  	 	
  	 	










Appendix 3: Blank activity/practice sheet

Atren: _____ Erneq: _____

Atauciq

Malruk

Pingayun+

Appendix 4: Self-Assessment Rubric for Reader's Theatre

Qaillun ayuqellrusit qulirami ilautellerpeñi? Uivenqeliu naaun. (How did you do in storytelling? Circle the number.)

<p style="text-align: center;">Quliraq (Story): _____</p> <p style="text-align: center;">Atqa (Name): _____ Erneq (date): _____</p>				
<p>Qanelqa taringnarquq (fluency)</p> <p>(need a picture)</p>	<p>(no) Qang'a</p> <p>•</p> <p>1</p>	<p>(sometimes) iliini</p> <p>•</p> <p>2</p>	<p>(yes) Aa-ang</p> <p>•</p> <p>4</p>	<p>•</p> <p>5</p>
<p>Erininqigtaallruunga (intonation)</p> <p>(need a picture)</p>	<p>Qang'a</p> <p>•</p> <p>1</p>	<p>iliini</p> <p>•</p> <p>2</p>	<p>Aa-ang</p> <p>•</p> <p>4</p>	<p>•</p> <p>5</p>
<p>Qastullruunga niitnaqlua (volume)</p> <p>(need a picture)</p>	<p>Qang'a</p> <p>•</p> <p>1</p>	<p>iliini</p> <p>•</p> <p>2</p>	<p>Aa-ang</p> <p>•</p> <p>4</p>	<p>•</p> <p>5</p>

Cuqyutiin Amllertacia (Total) : _____

Cuqyutet (Grading scale):

U = 0 to 3

N = 4 to 6

S = 7 to 10

E = 11 to 15

Unakenritaa (Unsatisfactory)

Pikanirnarquq (Needs improvement)

Assirtuq (Satisfactory)

Elluarrluni (Excellent)

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Lesson Plan

<p style="text-align: center;">Elitnauryarait Qaneryaramta Quliratgun Teachings of Our Language Through Storytelling By Qaivaralria Rosalie Lincoln</p>	
<p>Overview This is one of the five scenes of an old Yup'ik traditional folktale of <i>Asriq Tulukaruk</i> (Mischievous Raven) retold by <i>Piiyuuk</i> Frances Ussugan (Appendix A). This part is about <i>Tulukaruk Qanga-naarrluar-llu</i> (Raven and the Squirrel) and the audio recording can be found in my website (rosalielincoln.weebly.com). <i>Qulirat</i> (old Yup'ik traditional stories) have been told and passed on orally for thousands of years because our ancestors never had written literacy. <i>Quliriyaraq</i> (a way of storytelling) was one of cultural ways of teaching frameworks through our Yugtun language. There are other Yup'ik activities that had kept our culture and language alive such as <i>yaaruiq</i> (storytelling with story-knife), <i>yuraq</i> (eskimo-dancing), <i>imiguat</i> (miniature dolls), and <i>airraq</i> (using story-string), which were also oral teaching tools. These kinds of hands-on cultural activities and <i>qulirat</i> were the effective Yugtun language literacies of our unique Yup'ik cultural heritage and language.</p>	
<p>Standards & Grade Level Expectations (GLEs)</p> <p>AK: PS/GLE: Reading, AK: Grade 1, Reading R1.4 a. Retell or dramatize a story after reading it. b. Restate information after reading a text. E.B.1 The student restates/summarizes information by [1] 1.4.2 Restating information after listening to text</p> <p>R1.8 Identify and describe basic plot, main characters, and setting (time and place) in fiction. E.B.2 [1] 1.8.1 Identifying problem and solution, main characters, and setting (where and when) in fiction</p> <p>L.1.4b. Use frequently occurring affixes as a clue to the meaning of a word. L.1.4c. Identify frequently occurring root words (e.g., look) and their inflectional forms (e.g., looks, looked, looking).</p> <p>D. Culturally-knowledgeable students are able to engage effectively in learning activities that are based on traditional ways of knowing and learning. [1] Gather oral and written history information from the local community and provide an appropriate interpretation of its cultural meaning and significance.</p>	<p>My context:</p> <p>My students are emergent bilinguals of their ancestral language (Yugtun) and the language of school (English).</p> <p>This lesson is a first grade level in which Language Arts (LA - reading and writing) are taught in their first language, Yugtun in Dual Language (K-5th) program school. This period is 60 minutes long for first grade.</p>

<p>Materials:</p> <ul style="list-style-type: none"> • SMARTBoard or projector • Document camera • Adapted translation of story (Appendix 1) • Printed chants and songs for each student. • Printable 3 pages of vocabularies for each student. (Appendix 2) • Individual writing journals or drawing papers. • Singular, Dual, & Plural assessment sheet (Appendix 5) • Folder for portfolio • <i>Mikelnguun Igallrin Cuqcarai</i> (Developmental Writing Scoring Guide) • Audio recording of the story in my website (rosalielincoln.weebly.com) 	<p>Vocabulary list:</p> <ol style="list-style-type: none"> 1. <i>Tulukaruk</i> (raven) 2. <i>Kiagmi</i> (in summer) 3. <i>Igta</i> (burrow) 4. <i>Qanganaarrluar</i> (ground squirrel) 5. <i>qaltaq</i> (pail) 6. <i>unata-</i> (berrypicking by hand) 7. <i>Kiiryu-</i> (sweating) 8. <i>Curat</i> (blueberries) 9. <i>tan'gerpiit</i> (blackberries) 10. <i>tumaglit</i> (cranberries) 11. <i>cingqullektat</i> (dwarf dogberries) 12. <i>naunrat</i> (cloudberry)
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Stage a / Day 1:

Pre-listening/Pre-storytelling:

- ❖ Tell the students that they are going to listen to a part of an old *quliraq*. Explain that our Yup'ik ancestors told stories regularly especially during bedtime because they did not have books to read, television to watch cartoons or movies, or any kind of electronics to play games. People in those days were very skilled at listening to stories and then were able to retell it from the beginning to the end. Show the title of the story and say:
 - The story is titled “*Tulukaruk Qanganaarrluar-llu*” and is about a mischievous raven called *Tulukaruk* who one day takes a walk and encounters with a squirrel, *Qanganaarrluar*, who had been berry-picking all day and was very tired (see transcription of the story: [Appendix 1](#)).
 - Ask students, “*Nallunritaci-qaa ukuk cauciik ungunssiiik qulirami?*” (Do any of you know what kind of animals these are in the story?) “*Qaillun piciqngatak wani qulirami?*” (What do you think might happen in this story?)
- ❖ Hand out vocabulary pages to each student ([Appendix 2](#): three vocabulary pages) to introduce the terms. Vocabulary introduction: Point to each block of vocabulary pictures and their words and ask the following questions below and explain the vocabulary pictures/words from the story if needed. At the same time, check and ask for their prior knowledge;
 - Point and ask “*Camek una atengqerta /Canek ukut atengqertat?*” (what is this picture/What are these?). Encourage them to read the words (name of pictures) below the photos.
 - Ask for their prior knowledge, “*Nallunritaci/Tangtuaci makut?*” (Do you know/see these kinds?).
 - Introduce the page of chants and song on the SMARTBoard and document camera or projector (see [Appendix 3](#)). Explain that *qulirat* have a unique dialogue between

Reflections

The first stage of my implementation was a bit slow and it took me two days. I explained first what *quliraq* in our culture means and how it was passed down. I introduced the title “*Tulukaruk Qanganaarrluar-llu*”. I asked a student if they could guess what this *quliraq* is about by the title. A few students who had been in my cultural heritage session last year recalled some parts of the story. I was impressed by what they remembered because they were just kindergarteners the year before. They even commented that that was a fun story.

Everyone knew what *Tulukaruk* was and was able to describe it because they see the raven every day around town. They were not familiar with *Qanganaarrluar* because squirrels do not live in this part of the Nelson Island area. So I had to describe it briefly using the vocabulary picture and they immediately connected it with animal books and from watching TV in general.

Before this lesson was presented I had prepared: 1) a page of characters' chants and song for students to follow along as well as for their collection folder (see [Appendix 3](#)), 2) vocabulary photos/pictures from website images, and 3) a transcription of the story ([Appendix 1](#)). Writing the names down and having students copy took too long so I decided to include the names written below the vocabulary photos (see [Appendix 2](#)).

The students were quite excited to guess the meaning behind the chants and songs. “*Maanirmiuni tamakutussuitua.*” – They associated the root words ‘*maani-*’ and ‘*tamakutu-*’ and the last postbases ‘*-miuni*’ and ‘*-uitua*’ very well.

The song “*Cikem-*” (eyes closed) itself was meaningless to them so I had to briefly explain that this rootword is a Kuskokwim dialect. Nelson Island dialect is ‘*qelem-*’ (eyes closed).

<p>characters and usually were in a form of chanting and singing. Some dialogues have very unique words from our everyday vocabulary.</p> <ul style="list-style-type: none"> • Show <i>Tulukaruk</i>'s chant "<i>Maanirmiuni tamakutussuitua</i>." Chant it and ask, "<i>Qail-lun una qanerngata?</i>" (What do you think this is saying?). Allow students to share their thoughts. Be sure to praise their ideas. <p>❖ Daily practice: Tell them that at the end of the week, we will all do a storytelling (Readers Theater) to an audience. Teacher will be the narrator and they will be doing the story's chanting and singing of the characters. Encourage them to all participate with a clear and loud voice so the audience can hear them well. Practice both chants and <i>Tulukaruk</i> song two or three times with the students. Practicing will continue on daily basis.</p> <ul style="list-style-type: none"> • Tell the story with vocabulary pictures and print outs of the chants and song. Encourage them to <i>tangrruarluci</i> (imagine the story in their mind) while listening to it. • After listening to the story, students will draw a picture of their favorite part of the story that includes the time and setting, with the character(s). They will do the writing part the following day. 	<p>I had to practice telling the story with intonation after listening to my <i>acacung</i>'s recording a number of times. Having intonation of telling a traditional <i>quliraq</i> is unique as they are dialoguing through chants and songs.</p> <p>Trying to have the students draw and write during the same period of Yugtun LA usually takes too much time. So, in this lesson plan I decided to separate drawing first and then writing about what they drew the next day.</p>
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Stage b /Day 2:

Presentation

- ❖ Briefly pre-tell: Remind the student about the title, the setting, the time of the year, and encourage them to listen very carefully to the story. Have students listen to the whole story (They can listen to *Piiyuuk* Frances Usugan or to Rosalie Lincoln audio recording).
 - As the story is told, point to each vocabulary photo/picture (they are in order/sequence of the story) on the SMARTBoard.
 - Invite the students to chant along to *Tulukaruk*'s chant "*Maanirmiuni tamakutussuitua*."
 - Same thing with the repeated *Tulukaruk*'s song "*Cikem...*".
- ❖ After the *quliraq*, generate a discussion with students to retell (summarize) the story. Guiding question to the students are below if students need help to summarize.
 - "*Kinkugnek quliraq yungqerta*?" (Who are the characters in the story?)
 - "*Qaillun quliraq ayagnirta*?" (How does the story begin?)
 - "*Tulukaruk qaillun asrircillrua*?" (What mischief did *Tulukaruk* do?)
 - "*Qanganaarrluar canek pingqellrua mumuliutarkaminek*?" (What rewards did Squirrel have available?)
 - "*Qaillun Tulukaruum kiugaqluku*?" (How would Raven respond?)
 - "*Qanganaarrluaraam casqellruagu Tulukaruk? Ciin-kiq*?" (What did Squirrel tell Raven to do? Why?)
 - "*Ciin tua-ll' taqluni ayagta Tulukaruk*?" (Why did Raven decide to leave Squirrel?)
- ❖ Students will then take their drawing from the day before and write about their favorite part of the *quliraq* in their individual writing journal or on a piece of paper.
 - "*Kitak' quliram anglanarqellranek pilinguaci tangvaghluku igaqerci taumek*." (Now, you are going to write using your drawing, in your journal book, about your favorite part of the story.)

When I had the students listen to the old cassette recording, they were seemingly lost because the background sounds were distracting. So, I have recorded myself telling the story in an adapted version. I would prefer the teacher to read aloud the written transcription provided ([Appendix 1](#)). I encouraged the students to help me in chanting and singing using the handouts they have to practice for the performance.

Having the pictures on hand is one of the great ways for students to get them to try to use the available vocabulary. Being aware of how they say their Yugtun endings also gave me an idea of the students' level of Yugtun grammar and fluency.

These guiding questions will enhance their comprehension of the *quliraq* and thus may give them a better idea of what to write in the next activity.

This part of their writing will be good for the writing assessment as an ongoing developmental writing process and can be collectable for their portfolio.

A copy of their writing should be put into their portfolio to take home.

- *Mikelnguun Igallrin Cuqcarai* (Developmental Writing Scoring Guide) for grades Kindergarten – 1st Grade can be found in the assessment section of this website.

<p>Stage 2 / Day 3:</p> <p>Attention (Focus on Form – Singular, Dual, & Plural Endings)</p> <ul style="list-style-type: none"> ❖ Display three vocabulary pictures (<i>Tulukaruk</i>, <i>igta</i>, and <i>curat</i>) from the <i>quliraq</i> on the SMARTBoard for all students to draw attention for the “C” stage. <ul style="list-style-type: none"> • Show a picture of <i>Tulukaruk</i> (a raven) and ask “<i>Cauga una?</i>” (What is this?) • Show a picture of <i>igta</i> (a spuirrel’s burrow) and ask “<i>Cauga una?</i>” (What is this?) • Show a picture of <i>curat</i> (3+ blueberries) and ask “<i>Caugat ukut?</i>” (What are these?) ❖ Draw their attention to each of the endings of the names. <ul style="list-style-type: none"> • “<i>Camek una iqungqerta?</i>” (What ending does this have?) • “<i>Caat ukut iquit?</i>” (What is going on with these endings?) • “<i>Ciin-kiq tuaten igausngaat?</i>” (Why are they written differently?) 	<p>I wanted to teach my first grade students how endings differ and change in the singular, dual and plural form. I have noticed and observed over the years that this is common in acquiring early Yugtun language development. They have the tendency to use <i>-q</i> with every vocabulary word, even those that should have other singular endings (<i>-a</i>, <i>-n</i>, <i>-k</i>, <i>-r</i>).</p> <p>We ended up taking too much time on vocabularies. I wrote down the words from the story ‘<i>Tulukaruk</i>’ and ‘<i>tulukaruut</i>’ and asked the questions about how they are written the same and how they are different. That went easy. I asked them why they were written in that way. They got confused on that. Then I showed them the photo of the character <i>Tulukaruk</i> and ask what it was. They said it was <i>Tulukaruk</i>. Then I referred to ‘<i>tulukaruut</i>’ and asked why the ending changed. Most of the students were quick to</p>
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Stage 3 / Day 3 continues:

Co-construction (Focus on Form)

- ❖ Using guiding questions, guide students to co-construct the structures of singular, dual, and plural differing forms for *Tulukaruk*, *igta*, and *curat* (For teacher's information see [Appendix 4](#)).
 - “*Camek una atenggerta?*” (What is the name of this picture?) “*Camek iqua nepenggerta?*” (What sound does the ending have?) “*Qaillun nalqigutmi aturyarcui?*” (How would you use it in a sentence?)
 - “*Malruukagnek-mi?*” (What if there are two of them?) “*Qaillun iqua pia?*” (What happened to the ending?) “*Qaillun nalqigutmi aturyarcui?*” (How would you use it in a sentence?)
 - “*Pingayuureskata-mi wall' amllerluteng?*” (What if there are three or more?). “*Qaillun iqua pia?*” (What happened to the ending?) “*Qaillun nalqigutmi aturyarcui?*” (How would you use it in a sentence?)
- ❖ Students will work in pairs to examine language structure of singular, dual, and plural forms on how *Tulukaruk*, *igta*, and *curat* endings change but each student should have their own sheets. Use the assessment sheet provided (see [Appendix 5](#)) to do this activity.
 - “*Tua-i-ll' waniwa ikayuqluci pilinguaqataraci ukut igaulluki atrit aciitmun.*” (Now you are going to work with your partners to draw and write what they are.)
 - “*Umyuaqekiciu ciemek atauciuluku, tua-i-ll' malruurrluku, tua-i-ll' pingayuurrulu wall' amlleriluku piniartutek.*” (Remember singular is first, then dual, and then plural form.)
- ❖ **Daily practice continues** (see Day 1).

respond correctly and said a phrase “*amllernek*” (many of...). They did not have too much of a problem with ‘*tulukaruuk*’ for two ravens ending. We made complete sentences for all of them with *tengautuu-* (do fly). When we got to *igta* (burrow), I ask the questioning patterns. It was kind of hard. One of them suggested *igtiit* for plural, a pattern they have been hearing like in *tan'gerpiit* in the story. Instead it should be *igtet*. After that, students were able to guess the dual ending correctly as *igtek*.

I did not have a vocabulary word with a dual ending form but dual ending (*-k*) will automatically show (on the dual column) in all the examples.

The photo above shows the examples of how

subject/verb endings matching every singular, dual, and plural ending forms.



Stage 4 / Day 4:

Extension

- ❖ **Portfolio:** Put together a *quliraq* folder with the collection of the work of this unit. This portfolio will be taken home for keepsake. The content should have:
 - Written story ([Appendix 1](#))
 - Written chants and *Tulukaruk*'s song ([Appendix 3](#))
 - Vocabulary pictures ([Appendix 2](#))
 - Singular, Dual, and Plural sheet ([Appendix 5](#))
 - Student's favorite part of the *quliraq*. (from Day 2 writing assessment)
 - Allow the students to decorate the front of their portfolio. It should have the title (*Tulukaruk Qanganaarrluar-Ilu*) and their name.
- ❖ **To plan for a reader's theatre** (school performance): Practice daily with the students from Day 1.
 - Selections for characters: You (teacher) will be the *qulirista* (storyteller or narrator) and your students will help to do the chanting and singing.
 - Invitation: Teacher should have an invitation written with a date and time to the class. Send invitations to parents (have your students bring them home to parents the day before). Invite other primary grades and their teachers to your classroom.
 - Props: Appoint a group to make a poster to hang right outside the classroom (see the example on the reflection side). At the top (or anywhere you want it to be), the title "*Quliraq: Tulukaruk Qanganaarrluar-Ilu*" should be in big print.
 - Other students can draw/illustrate some of the vocabularies (see the vocabulary list) to add to the poster.
- ❖ **Self-Assessment Rubric** ([Appendix 6](#)): Discuss each element of what is in the self-assessment rubric which are fluency, intonation, and volume as well as the ratings.

As a trial run, I had another short *quliraq* of 'Kaviam Kavirilla' (How the Fox Turned Red) and kept a collection of pages used as we implemented a four-day lesson. It turned out to be a great keepsake to take home for parents.

In the previous year of this project, I used the whole story of 'Asriq Tulukaruk' during our primary grades' (Kindergarten through 2nd grade) five-day cultural heritage week. On the celebration day (fifth day), our storytelling session had put on a storytelling performance. The audience were the primary grades, their parents, and community who wanted to come. These events turned out to be the talk of day.



The photo above is a poster from performance day from the year before. Each student drew anything that had to do with the story. They were all put together on large butcher paper with the title of the story.

I did not get a chance to make a student self-assessment rubric that emphasizes speaking fluency, intonation of chants/song, and volume of voice in storytelling performance. The timing at the end of the year conflicted with other important end-of-the-year district assessments.

I have never had my young students assess themselves with this kind of rubric I made but I

<ul style="list-style-type: none"> • <i>Qanelqa taringnarquq</i> (speaking fluency): Explain to students that it is important for the audience to understand what the storyteller is talking about. So encourage students to speak their parts clearly. • <i>Eriningigtaallruunga</i> (intonation): Encourage students to use their storytelling voice with expressions. Explain to them that they will be helping in chants and songs that have intonations or voices that go up and down to make them sound fun to listen to. Some <i>qulirat</i> (old traditional stories) just like mother-goose rhymes (ex: Rain, rain, go away or Jack and Jill) have their own intonations. • <i>Qastullruunga niitnaqlua</i> (volume): Explain to students to tell a story to an audience, you must be loud enough for everyone to hear you clearly and understand what you are talking about. • Rating: Draw on the board or on chart paper as you explain this rating scale. Students can circle any of the numbers (1-5) to rate themselves. Number one being the lowest and number five being the highest. 	<p>think it is helpful to have one in order for students to take the responsibility of evaluating themselves.</p>
<p>Stage 4 / Day 5:</p> <p>Extension</p> <p>❖ Setting up: Move all the furniture so that the classroom floor is all open. Set up the chairs for the parents and any family member that will come (grandparents, aunts, uncles, etc.). Other students from other classrooms can sit on the floor in groups with their teachers.</p>	

Appendix 1: Adapted Transcription of story

Reflection: This is the draft of my adapted transcription. I wanted to make changes because I wanted to make sure the language structure in my lesson matched exactly from the *quliraq*. My focus in phases A&C of PACE model instruction are Yugtun singular, dual, and plural endings. I simplified some words and I made complete sentences for clear and correct grammar. I also added “*imumek/tua-i-gguq...* (in other words)” for further understanding of words I did not choose as vocabulary list into the lesson. This will be a printed version for students’ portfolio (collection folder) as well as a read aloud for teachers during their storytelling. The originality of the story did not change. Also, since this is one scene of a whole story of *Asriq Tulukaruk*, I did not begin with “*Tua-lli-wa-gguq...* (Once a upon a time/A long time ago) and I did not say “*Tua-i-ll’ iquklilluni...* (This is the end of the story.).

Tulukaruk Qanganaarluar-llu Quliraq Retold by Piiyuuk Frances Ussugan Adapted Transcription by Qaivaralria Rosalie Lincoln

Tulukaruk-gguq tauna ayaagalria ceñakun kiagmi. Qanaarluaraam igtiinek tanglliniluni. Igta tauna ul-lagaa elatiinun-llu aqumluni. Tulukaruk aqumluni utaqalliniluni. Piinanrani Qanangaarluar igvalliniluni. Qaltaq-wa-gguq una tegumiara, imna muragarauluni (akaartat qaltat muraganek piliarutullruut). Ernerpak unataumamallruami kiiryukacagarluni. Qaltaq tauna tamanek imarluni: naurat, tan’gerpiit, curat, tumaglit, cinggullektat-wa. Taulkuum-am Tulukaruum amiingirluku, tua-i-gguq igtii capluku.

Qanganaalluar qanertuq, “**Arenqaipaa-ll’, capevkenii tang taqsuqelrianga avisnga.**”

Tulukarulkuum-am kiuliniluku, “**Aren, aviciiqenritamken!**” Tua-i-gguq augarngaitniluni igtiinek.

Qanganaalluauruq pilliniuq, “**Aling, eqnarquq una, tang amci iteryugtua nerilegtellrianga tang mernuama.**” Nerileggniluni, tua-i-gguq imumek wanirpak iteryugyaaqluni.

Tulukaruum kiugaqluku avisngaitniluku waten, “**Aren, aviciiqenritamken!**” Asrircirluni. Tulukaruut-gguq atam makut asriugut iqlungarluteng-llu.

Kireckacagaurmilmiluni-gguq tua-i unataumallruami Qanganaarluar (Q).Tua-i-ll’ unatallminek nunulirciqniluku Tulukaruk (T) pinga’artellinia. Nunulirciqniluku, tua-i-gguq imumek cikirciqniluku niiskan quyallni pitekluku.

Q: “Amci avisnga, waken-llu naunrarnek qaltama iluanek (wall’u kangiraanek) nunulir-niamken.”

T: (kiullininauraa/piurnaaraa/piuralkugluni). “Maanirmiuni tamakutussuitua!” Tamakut-qquq-am neryuitniluki, tua-i-wa anarturtenguami (quliram una ilakaa).

Q: “Amci avisnga, waken-llu tan’gerpagnek qaltama iluanek (wall’u kangiraanek) nunulir-niamken.”

T: “Maanirmiuni tamakutussuitua!”

Q: “Amci avisnga, waken-llu curanek qaltama iluanek (wall’u kangiraanek) nunulir-niamken.”

T: “Maanirmiuni tamakutussuitua!”

Q: “Amci avisnga, waken-llu tumaglinek qaltama iluanek (wall’u kangiraanek) nunulir-niamken”.

T: “Maanirmiuni tamakutussuitua!”

Q: “Amci avisnga, waken-llu cingqulektarneq qaltama iluanek (wall’u kangiraanek) nunulir-niamken”.

T: “Maanirmiuni tamakutussuitua!”

Qanganaalluar-llu tua-i aqumluni qanlliniuq, **“Kitak’ tua-i avicunritarpenga arenqiatuten tangssuiqurra’arqernga. Yuraaraqaa elpenek atuulluten qelmurluten.”** Tangssuiqurraasqelluni, tua-i-gguq tangvagyugluni anglanarqellriamek, anglanivkaasqelluni. Tua-i Tulukaruk imna niicuitetungermi atulliniuq yuraksuarluni qelmumaluni.

T: “Cikem-ta-aa-a-a, cikem-ta-aa-aa, cikem-cikem-cetek-a-ak.”

Tua-i Qanganaarrlluaraam pilliniluku, **“Aling, yuramyassiyagpagcit, cakneq tangningnaqluten yuraa cuqiagurluten.”**

Tulukaruk-llam call’ niigarrluni niicuitetungermi atulliniuq pikanirluni, **“Cikem-ta-aa-a-a, cikem-ta-aa-aa, cikem-cikem-cetek-a-ak!”**

Imumek tua-i, yagirqingellrani, imumek waten cakneq yurakanissiyaangellrani itqerrnaluni Qanganaarrluar piiyaaqelriim, uigarcami Tulukaruk qanlertuq, **“Waq’ cayarpiarcit!”**

Qanganaarrluar piuq, **“Tamana-wa paallauteknayukluku naguteknayukluku aug’aryarpi-aryaaqekeka canivni calqurraq.”**

Tua-i-llu pikanisqaqluku pikiini Tulukaruk yagirqinglliniuq cakneq uvaaluni, cuqialuni, qelmumaluni-llu, **“Cikem-ta-aa-a-a, cikem-ta-aa-aa, cikem-cikem-cetek-a-ak!”**

Tulukaruk yagirqingellrani cakneq Qanganaarrluar imna igtii alairtellrani itqertelliniluni!

Aren, itqercan Tulukaruum avavet pia, **“Arenqiapaa-ll’! Qaillun augna pia?”**

Aren, Qanganaarrluar itrani tua-i uayarluni, imumek matarrluni uavet tangssugluku iterngailan kiiryuami nengllacirluni. Tulukarugeurluq im’ itqercaaqaqami tusgegminun nagtaqluni. Imumek tuskak puukautaqlutek igtem avatiinun , igta mikelkelluku. Tua-i cakneq Tulukaruum taum pingnatukaryaaqer-raarluku unilluku ayalliniluni.

[Appendix 2: Vocabulary pages \(printable\)](#)



Tulukaruk



Kiagmi



Qanganaarrrluar



Igta



qaltaq



unata-



Kiiryu-



naunrat



tan'gerpiit



curat



tumaglit



cingqullektat

Appendix 3: Dialogues, Chants & Tulukaruk's song

Quliram Yuin Qaneryarai/Tulukaruum Yuarutii

☐ Qanganaarluaraam Qaneryaraa

**"Amci avisnga, waken-llu _____ qaltama iluanek/kangiraanek
nunulirniamken."**

- 1. naunrarnek**
- 2. curanek**
- 3. tan'gerpagnek**
- 4. tumaglinek**
- 5. cingqulektarne**

☐ Tulukaruum Kiuyaraa Qanganaarluaraam nunuliryugyaaqaku:

"Maanirmiuni tamakutussuitua!"

☐ Tulukaruum Yuarutii

"Cikem-ta-aa-a-a, cikem-ta-aa-aa, cikem-cikem-cetek-a-ak!"

Appendix 4: Singular, Dual, and Plural Chart

This chart is for teacher's use only as s/he teaches the lesson.




<i>Atauciq</i> (singular)	<i>Malruk</i> (dual)	<i>3 cali amllenri</i> (plural)
<i>Tulukaruk</i> (raven) <i>Tulukaruk teng'uq.</i> (Raven lands.)	<i>Tulukaruuk</i> (2 ravens) <i>Tulukaruuk teng'uk.</i> (Two ravens land.)	<i>Tulukaruut</i> (3+ ravens) <i>Tulukaruut teng'ut.</i> (3+ ravens land.)
<i>Igta</i> (burrow) <i>Igta ataucinguq.</i> (There is one burrow.)	<i>Igtek</i> (2 burrows) <i>Igtek malruuguk.</i> (There are 2 burrows.)	<i>Igtet</i> (3+burrows) <i>Igtet amllertut.</i> (There are 3+ burrows.)
<i>Curaq</i> (blueberry) <i>Curaq miktug.</i> (The blueberry is small.)	<i>Curak</i> (2 blueberries) <i>Curak miktuk.</i> (Two blueberries are small.)	<i>Curat</i> (3+ blueberries) <i>Curat miktut.</i> (3+ blueberries are small.)

Appendix 5: Assessment for Focus on Form (Singular, Dual, and Plural)

Atren: _____ Erneq: _____

Piarkan: Pilinguara tarenrat kankut ayuqaitnek akitmun taugaam atauciurrluku, wall'u malruurrlukek, wall'u pingyun+amllenri. Aperyaraa kat'um yaassi-igem iluani kiarrluku ayuqeliluku igautniaran igarvianun. Igalten ceterluki augarniaten.

Igtet	Tulukaruuk	Curak	Igta	Tulukaruk
Curat	Tulukaruut	Igtek	Curaq	

Atauciq	Malruk	Pingayun+
		
		
		

Appendix 6: Self-Assessment Rubric for Reader's Theatre (storytelling):

Qaillun ayuqellrusit qulirami ilautellerpeñi? Uivenqeliu naaun. (How did you do in storytelling? Circle the number.)

<p style="text-align: center;">Qulirag (Story): _____</p> <p style="text-align: center;">Atqa (Name): _____ Erneq (date): _____</p>				
<p>Qanelqa taringnarquq (fluency)</p> <p>(need a picture)</p>	<p>(no) Qang'a</p> <p>•</p> <p>1</p>	<p>(sometimes) iliini</p> <p>•</p> <p>2</p>	<p>(yes) Aa-ang</p> <p>•</p> <p>4</p>	<p>•</p> <p>5</p>
<p>Erininqigtaallruunga (intonation)</p> <p>(need a picture)</p>	<p>Qang'a</p> <p>•</p> <p>1</p>	<p>iliini</p> <p>•</p> <p>2</p>	<p>Aa-ang</p> <p>•</p> <p>4</p>	<p>•</p> <p>5</p>
<p>Qastullruunga niitnaqlua (volume)</p> <p>(need a picture)</p>	<p>Qang'a</p> <p>•</p> <p>1</p>	<p>iliini</p> <p>•</p> <p>2</p>	<p>Aa-ang</p> <p>•</p> <p>4</p>	<p>•</p> <p>5</p>

Cuqyutiin Amlertacia (Total) : _____

Cuqyutet (Grading scale):

U = 0 to 3	Unakenritaa (Unsatisfactory)
N = 4 to 6	Pikanirnarquq (Needs improvement)
S = 7 to 10	Assirtuq (Satisfactory)
E = 11 to 15	Elluarrluni (Excellent)

The project website can be accessed at:
<http://rosalielincn.weebly.com>